

HAND BOOK
of a collection of
CHINESE PORCELAINS

Loaned by
A. BURLINGAME JOHNSON

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On Exhibition in the
LOS ANGELES MUSEUM
OF
HISTORY, SCIENCE and ART



PUBLISHED BY THE
LOS ANGELES MUSEUM OF HISTORY, SCIENCE AND ART
MISCELLANEOUS PUBLICATION No. 5

1923

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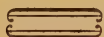
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LOS ANGELES MUSEUM OF HISTORY, SCIENCE AND ART
MISCELLANEOUS PUBLICATION No. 3

1923

LETTER OF TRANSMITTAL

It is a great source of satisfaction to present for publication the following illustrated Hand-Book of the collection of Chinese Porcelains loaned to the Museum for exhibition by the Honorable A. Burlingame-Johnson.

The collection numbering 375 pieces has been exhibited in the Museum a number of years and has been a source of great interest to students and to the general public. It is therefore our belief that the present Hand-Book will be greatly appreciated by Museum visitors and those who wish to familiarize themselves with Chinese Porcelains through the study of notable examples of the art contained in this collection, which is one of the very few extensive collections on exhibition in American Museums.

This Hand-Book, designated as Los Angeles Museum Miscellaneous Publication Number 3, has been prepared by Mr. Johnson personally and has the added value of having been written by the collector and owner of the subject matter. It is intended to serve as a brief introduction to the subject of which it treats and as an illustrated catalogue of the collection.

Respectfully submitted,

WILLIAM ALANSON BRYAN,

Director.

PREFACE

No effort has been made in this catalogue to give an exhaustive chronological history of the development of the art of producing Chinese porcelains. Chinese literature contains many volumes on the subject, extending over a period of five hundred years. Innumerable connoisseurs, sinologues and admirers of the lost art have written volumes on the subject, so that those making exhaustive research will find in the libraries of the country sufficient data to meet their most extravagant desires. In preparing a catalogue of his ancient Chinese porcelains for the Los Angeles Museum of History, Science and Art, the author thought that a brief reference to the literature and history of this branch of Chinese ceramic art would give the reader a succinct and convenient epitome of the subject and would add to the usefulness of and interest in this collection.

There are many old Chinese porcelains in private homes in this country concerning which the fortunate possessors know very little. Sometimes they are in doubt as to the period of production, or have false information concerning its age. The breaking up of the Morgan Collection in the Metropolitan Museum, New York, a few years ago and the fabulous prices those pieces brought served to create a general interest among holders of old pieces. It also created a new demand for concise and helpful information which would enable one to identify old Chinese porcelains. Those who have access to the exhaustive and technical volumes often become discouraged because of a lack of opportunity to compare the terms used with the object described. Since the withdrawal of the Hippisley Collection from the Smithsonian Institution and its shipment to London, and the sale of the Morgan Collection which was reported to have brought over three million dollars, there are few general collections on exhibit in America and probably none of greater extent than this one in the Los Angeles Museum. Thus it is that the student of this most interesting branch of ceramic art is handicapped, however exhaustive the literature at hand. He cannot always distinguish the periods to which a piece belongs, or the genuine from the imitations. It takes time and opportunity to familiarize the eye with distinctions.

Dr. S. W. Bushell, admitted to be the best authority on Chinese porcelains and a sinologue of renown, has done more to clarify the Chinese literature on ancient porcelains than any writer. Having

spent a quarter of a century in China, being an attache of the British Legation, during which time he devoted his best thoughts to the disclosing and translation of Chinese records covering porcelains, he was responsible for revising the classification of existing specimens. In fact, the many authorities whose works were published prior to 1895, it is now well known, were in error in locating the periods of productions of entire groups of early specimens.

For instance, the earlier writers on Chinese porcelains attributed to the Ming Dynasty (1368-1643) the finest of the blue and white, the *Sang de boeuf*, the ruby reds, as well as the best of the five color, or polychrome productions, which make up the prize pieces in the best collections. The origin of these rare old pieces was placed prior to the invasion of the Tartar hordes which overran China proper and put an end to the Ming Dynasty, as well as destroyed the porcelain industry and burned the factories at King-te-chen. Dr. Bushell discovered Chinese records and painted reproductions in colors which proved conclusively that the finest of the cherished Ming pieces were made during the reign of the second Emperor of the succeeding, or Ching Dynasty (Kang-he, 1661-1722). He also demonstrated that while the Ming pieces possess a charm all their own, they were really less refined in artistic design, as well as in technique, when compared with the Kang-he productions. The finest of the Ming productions, being from one to two centuries older than that of the Kang-he ware, carried their own evidence in appearance which bear testimony to their greater age.

With the hope that the brief history of Chinese porcelains given in this illustrated catalogue will be of some service to lovers of the ancient art and will add to the usefulness of the Author's Collection, he offers to the public this little volume.

Pasadena, 1923.

—A. B. J.

INTRODUCTION AND EARLY HISTORY

At the request of Los Angeles Museum of History, Science and Art, I have undertaken to prepare a catalog of my collection of Chinese porcelains now on exhibition in the Museum. This collection of old Chinese ceramics was made by me some twenty-five years ago, during an official sojourn in China of many years.

This was prior to and during the Spanish-American War and the Boxer uprising, two events which completely changed conditions in China, and robbed it of its mythical existence. The influx of foreigners taught the wily traders to prey upon the reckless disregard of values which especially characterized the thousands of American tourists and the soldiers from Manila who invaded the open ports. Prior to those events it was less difficult to find beautiful specimens of old porcelains than it is today, but it has never been an easy matter since Europe first compelled China to open certain ports to foreign trade. The two principal reasons for this difficulty were, first, because of the scarcity of the articles that had survived the one to five centuries since they were made and, second, because the Chinese were loath to dispose of works of art of their revered ancestors, as to do so for a pecuniary gain awakened in their innermost souls a dread of utter misfortune as a punishment from the gods.

While there were large quantities of the old plain and simply decorated pieces, or of the heavy celadons to be found when trade was opened with China more than two centuries ago, even then fine specimens from the Ming Dynasty (1368-1643) and from the Kang-he period (1661-1722) were scarce and difficult to obtain. It was only in a limited number of factories that really artistic pieces were produced. Many of the best artists were drafted into the service of the Imperial factories, but whether private or official the fine points of the mixture of glazes, and colors, were guarded as secrets by the clans. To make, paint and fire a pair of ordinarily fine five-color vases about eighteen inches high took from three to four months. As artists have always been scarce in all countries, the production of such pieces was limited. They were never plentiful in China. According to Chinese records, they sold at higher prices in China three hundred years ago than were paid for them by foreigners during the latter half of the last century. Even broken pieces of the fine ruby reds and the turquoise blue were preserved, mounted and prized as personal adornments, as we today mount and wear precious stones.

Glazes were used in the manufacture of pottery in China as early as the Han Dynasty (B. C. 206 to A. D. 222). During this period the green glazes, afterwards so popular, first appeared. The art was apparently lost for centuries, then reappeared in the sixth century. This second appearance of glazes seems to have been introduced from India which no doubt had borrowed the art from China

centuries before. New methods of compounding colors were also introduced.

Not all glazed pottery is porcelain. A glazed pottery was made in Italy as early as A. D. 1300, known as Majolica ware, and faience. The manufacture of Majolica reached its highest perfection in the 16th century. The enameled surface was highly decorated and highly prized by lovers of the Ceramic art. But it was not porcelain.

DEFINITION AND COMPOSITION OF PORCELAIN

Porcelain has been defined by Dr. S. W. Bushell, C. M. G., probably the greatest authority on the subject, as a "white hard pottery which has been vitrified and made translucent by firing." The Chinese in their definition give as a test of porcelain as distinguished from pottery the fact that it will give out a clear musical note when struck and the fact that it cannot be scratched with steel.

Porcelain is formed of two principal ingredients, one called pe-tun-tse, a mixture of feldspar and quartz. The other material is kao-lin, named for the mountain, Kao-lin, near King-te-chen. It is distinguished from other ceramic products by its whiteness, translucency and vitrification. The feldspar tends to give transparency, but alone would not stand up in the kiln. The kao-lin, or clay, which is infusible, gives plasticity and strength. When mixed in equal parts the finest quality of porcelain is produced. As the proportion of the pe-tun-tse over kao-lin increases the quality of the porcelain is lowered.

HEARSAY EVIDENCE VERSUS HISTORY

Mr. Hippisley, a Commissioner of the Imperial Maritime Customs Service of China, and a recognized authority on Chinese porcelain, in his treatise on the subject, written in 1901, gives the following insight into the difficulties encountered when seeking definite data from Chinese records:

"For such information as we possess regarding the history of the ceramic art in China, we have till recently been chiefly indebted to the labors of the famous French sinologue, M. Stanislas Julien, who, under the title of *L'Histoire et la Fabrication de la Porcelaine Chinoise*, translated, and published in 1856, the *History of the Manufactory of King-te-chen* (a small town in Kiangsi province, but for centuries the most important seat of the Chinese Porcelain industry), a work written by a local magistrate in 1815 from older documents, and to the valuable letters from the same town written in 1712 and 1722 by the Jesuite missionary Pere d'Entrecolles, the priest in charge there, which have been published in the collection of *Lettres edifiantes et curieuses*. Within the past three years, however, very valuable additional light has been shed upon this subject by the labors of two gentlemen who are at once collectors

and Chinese scholars, S. W. Bushell, M. D., physician to H. B. M. legation, Pekin, and F. Hirth, Ph. D., a member of the imperial maritime customs service of China. Doctor Bushell has been fortunate enough to secure from among the dispersed library of the Prince of I the manuscript of a descriptive catalogue (of which native experts see no reason to doubt the authenticity), with illustrations painted in water color, of eighty-two celebrated specimens of old porcelain seen in the collections of noted connoisseurs or possessed by the author himself, one Hsiang Yuan-p'ien (styled Tzu-ching) a native of Tsui-li, an ancient name of Chia-ho, now Chiahsing-fu, in Chehkiang province, who was a celebrated collector of all kinds of antiquities during the latter half of the sixteenth century. A translation of this work, with explanatory details by Doctor Bushell, has been published in the journal of the Pekin Oriental Society, under the title of Chinese Porcelain, before the Present Dynasty, and it is, I believe, to be shortly republished in an amplified form with reproductions of the original drawings. Should this be done, the work would, in my opinion, form by far the most important and valuable contribution to our knowledge of this interesting subject. The information regarding Chinese porcelain which has been bequeathed to us by native authors is to be found in their encyclopedias or in special treatises chiefly based upon the encyclopedias. These are, however, compilations of such vast extent that the authors had not, nor could be expected to have, the intimate knowledge of an expert upon all of the very many subjects treated in them. Hearsay evidence or unverified rumors have thus but too often been allowed to crystallize into permanent record, with the result that it is impossible after an interval of centuries to attempt to reconcile the many contradictions of statements contained in the different records. In this catalogue, however (Dr. Bushell's), are contained the reproductions in color of eighty-two specimens of the choicest productions of a period extending over upward of five centuries, from A. D. 960 to 1521, either possessed or seen by the artist, and scattered notes from the pen of one of the most noted connoisseurs of his age regarding the respective merits and rarity of the various kinds of ware. Existing realities are presented to us in place of the vague generalities and contradictory essays of the encyclopedias, and there can, I apprehend, be little doubt as to the comparative value of the two varieties of evidence."

It is not possible, as will appear from the foregoing, to give specific dates in writing of the origin of porcelain in China. Its early history is wrapped in mystery. More recent annals are woefully lacking in the very details which would enable us to determine the character of the wares referred to by the terms used.

The Chinese word *Yao*, which usually means pottery, was also used by early writers when the article referred to was really porcelain and which later was distinguished by the word *tz'a*. Julien in his celebrated work on the history and manufacture of Chinese

porcelain places the invention of porcelain as far back as the Han dynasty, 206 B. C. to A. D. 220, and quotes from the records of the district in which the famous old King-te-chen factories are situated to prove his contention.

Dr. Hirth, a well-known Chinese scholar, whose opinion on any kindred topic is of the highest value, doubts the accuracy of Julien's dates and concludes that it was pottery and not porcelain referred to in the record quoted. Since there are no known specimens of porcelain made during the Han dynasty, and the literary record not being conclusive owing to the doubtfulness of the terms used, it is safe to conclude with Hirth that none existed at so early a date. Hirth places the date of the invention of porcelain during the latter part of the sixth century and shows by quotations from writers at that time that fine porcelain was first made in large quantities about the beginning of the Seventh century.

It is probable that there are no specimens of ancient Chinese porcelains now available which antedate the Sung dynasty—A. D. 960 to 1280. Of these only the heavy celedons remain. Owing to the extreme hardness and thickness of these old "Sung Celedons" they were enabled to withstand the usage of centuries and specimens may yet be secured. They are usually of some shade of green, but black, brown and white also are preserved. The term celedon is now applied to a certain kind of porcelain in which the color is mixed with the glaze and then applied to the paste before firing. In the older specimens, the exposed paste is usually brown, or if white when broken the exposed unglazed parts, like the base, have turned brown in the firing. This is regarded as proof of the age of the piece, as no specimens made within 350 years are known to possess this characteristic.

The celedons were given the green shading by the Chinese in order to imitate their much prized jade stone. The famous old crackles whose antiquity dates back to the 10th and 12th centuries, are celedons. They reached their highest perfection during the Kang-he period (1661 to 1722).

Celedons appear in almost any shades, as witness the *sang de boeuf*, the peach bloom, apple green, yellow, etc. They are much prized by collectors of ancient Chinese ceramics, and good specimens command large prices.

The manufacture of the finest grades of porcelains is a lost art. It reached a high perfection during the reign of Ching-hwa (1465-1487). It declined thereafter for a century, then revived during the later reigns of the Ming dynasty. It was during the long reign of Kang-he (1661-1722), China's greatest and most progressive Emperor, that the manufacture of porcelains reached its greatest development. It is also of interest to note that during the reign of his son, Yung-Ching (1723-1736), short as it was, were made some of the finest specimens to be found in any collection, both in coloring and artistic design as well as in execution.

As the formulas for mixing the glazes and gauging the firing were trade secrets, sacredly guarded within the clan, it is easy to understand how insurrections and upheavals in China could have wiped out those who possessed this knowledge. The much-prized blue and white made during the latter part of the Ming dynasty and especially in the Kang-he period of the last or Ching dynasty, as well as the polychromes, are without rivals from any period ancient or modern. The Japanese, usually so clever in imitation, have spent fortunes during the past fifty years endeavoring to reproduce the deep rich colored glazes of these fine old celadons and polychromes, or even of the plain blue and white. European manufacturers have gone even farther in their efforts to imitate these products of a former century.

Speaking of the relative merit of ancient and modern porcelains, Mr. Burton, the noted English specialist and authority on both Oriental and European ceramics, says: "It is not too much to say that in the development of colored glazes as applied to porcelains, the Chinese have left all other potters of the world far behind, and their masterpieces remained unrivaled in spite of the efforts of the most scientific European potters of our own time." Again, speaking of their beauty, he says:

"We may single out the glazed works of the ancient Egyptians, or the Assyrians, the painted terra cotta-vases of the Greeks, the brilliantly enameled faience of the Persians, or the majolica of the Italians, as worthy of our high regard, yet Chinese porcelain surpasses all these as much in sheer beauty of color as in technical skill and in the wide range of its accomplishment."

With each decade these ancient specimens of the ceramic art become more rare. China has been ransacked from end to end, and wherever samples could be found the possessor has been tempted until he parted with his treasure. It is said that prior to the Tai-Ping rebellion which ended about sixty years ago it was difficult to secure any number of specimens of ancient porcelains. During that rebellion, hundreds of villages and cities were razed to the ground and between twenty million and thirty million people perished. It is little wonder that works of art perished with the inhabitants within the radius of that cyclone of destruction. Its path lay through King-te-chen, the center of the porcelain industry.

The remaining specimens were many of them collected in the great commercial centers of the Empire. The Boxer Upheaval of 1900 was the beginning of the last raid upon the limited supply of the ancient ceramics. Today it is practically impossible to locate even small collections that can be bought. Those wishing to acquire choice old Chinese porcelains today find it necessary to locate collections already in private hands in Europe, or America, rather than seek them in the Flowery Kingdom which gave them birth. Even as long ago as 1898 Dr. Bushell, one of the best authorities on Chinese ceramics, then in China, advised a collector who wanted

representative specimens to seek them among dealers, or holders in Europe or America, as it would be both easier and cheaper.

As an indication of values placed upon really fine old porcelains, the sale of the Morgan Collection in 1915 might be cited. For years this collection, which was a loan exhibit at the Metropolitan Museum in New York, was regarded as the largest and finest in the world. There were 1600 pieces. The collection was offered at auction sale as individual pieces, or in small groups. When the sale closed the estate realized over \$3,000,000.00 or an average of about \$2,000 for each piece, large and small, and the world lost the inspiration which so long had been afforded by this assemblage of these fine examples of a lost art.

Fortunate, then, is the household which lists among its art treasures a specimen of ancient Chinese porcelain. Should this treasure consist of a sample of the old Ming, or Kang-he, products with the beautiful blue penciling under the clear deep glaze, peculiar to that period, or a *sang de boeuf* whose sparkling ruby glaze partakes more of the nature of a precious stone than of a specimen of the ceramic art, or if it be of the delicately tinted polychromes, or even of a still more ancient celadon with its precious jade stone tints and its wonderful crackle glaze, then indeed will the fortunate possessor be pardoned should he list them among his most cherished possessions.

CLASSIFICATION OF CHINESE PORCELAIN

Probably the most scientific classification of Chinese porcelains would be to follow chronological groups, with subdivisions based upon the character of the fabrics, the decorations, technique and the localities whence they came. Owing to the uncertainty attending many specimens which seem to be on the borderland between different periods, some connoisseurs prefer to give more attention to artistic distinctions, even to the sacrifice of historical sequences.

Cosmo Monkhouse, in his exhaustive *History and Description of Chinese Porcelain*, makes four classifications, as follows:

Period I, of which no specimens exist, extending from the disputed date when porcelain was discovered to the Sung Dynasty, which commenced A. D. 960.

Period II, from the commencement of the Sung Dynasty to the commencement of the Ming Dynasty (960-1367), when there was no over-the-glaze painted decoration, and all color was contained in the glaze.

Period III, the Ming Dynasty (1368-1643), during the early reigns of which decoration was mainly confined to painting under the glaze, or to colored glazes. Over-glaze enamels and painting were introduced near the end of this dynasty.

Period IV, from the close of the Ming Dynasty to the present time, when decorations of every kind with over-glaze enamels were brought near to perfection (1644-1901).

Dr. S. W. Bushell, C. M. G., who ranks second to none as authority on Chinese porcelain, follows practically the same historical division as does Monkhouse, with the important exception that he divides Period IV into three distinct periods. From the end of the Ming Dynasty to the close of the reign of the second Emperor Kang-he (1643-1722), he names the Kang-he Period. The next he calls the Yung-Ching and Keen-lung Period (1723-1795), the two reigns being conjoined. The remainder of that Dynasty, beginning with the reign of Chia-ching (1796) to the present day, is called the Modern Period.

This subdivision of the last Dynasty is most important. It was during the long reign of Kang-he (1661-1722) that the manufacture of porcelain attained its greatest development and its highest artistic attainment. The over-glaze enamels with their five-color decorations belong to this period. The Kang-he blue and white color under the glaze remain unsurpassed. The ruby red, apple green, peach blow and other monochromes of the Celadons were either originated, or took on added elements of artistic attainments under the fostering care of this, the greatest of Chinese rulers. It is fitting that his name be given to a distinct period of the development of porcelains.

The next subdivision given by Dr. Bushell as the Yung-Ching and Keen-lung Period is justified because of a certain refinement in

technique, especially in the *famille rose* group, also the production of beautiful plates and cups in five-color decorations. The decline of the art becomes apparent before the close of Keen-lung's reign (1795); hence the period is properly brought to an end with his reign.

The Modern Period dates from 1795. During certain reigns of these 125 years many creditable productions came from the royal kilns of King-te-chen. This was especially true of the reign of Taou-kwang (1821-1851), but the Taiping rebellion about that time, in its spread northward from Canton, swept through King-te-chen, burned the city and destroyed the factories.

During the reign of the last Emperor which ended with the overthrow of the empire and the establishment of the republic, in 1911, great progress was made in restoring the factories and recovering the secrets of the art. With a generation or two of peace it is possible that even the reproduction of the master productions of the Kang-he period may be accomplished by Chinese artisans, although they have baffled the skill of Europe's greatest potters.

During the early centuries of the manufacture of porcelains the development of the art was often arrested by the failure or exhaustion of either the clay, or the colors. During the reign of Seuen-Tih (1426-1436), Chinese authorities inform us, an epoch of development was inaugurated which received the highest praise. It was under this Emperor that the beautiful dark blue was first made. This was also the period when the decorations in polychrome first attained artistic success. This development continued during the Ching-hwa period (1465-1487). Owing to failure of the supply, the blue color deteriorated and attention was turned to the polychrome decoration, which was brought to a high degree of excellence.

It was during this period that the distinguished ceramic artist Kao-than-jin lived. Chinese writers speak in the highest terms of his productions, especially of his jars decorated with peonies and chickens. Another artist named Ko-tchou made fine wine cups and vases. Their productions were models for two hundred years and even in the period of Kang-he cargoes of decorated porcelain were turned out bearing the *nien hao*, or mark of the period made, as of Ching-hwa. That was dating them back 200 years. There are probably more false Ching-hwa marks than of all others combined. However, the imitations are often superior in every way to the ones imitated.

The "three color" and "five color" pieces were first introduced during the Lung-king period (1567-1573) and the Wan-leih period (1573-1620). The brilliant green, afterwards known as the *famille vert*, was also first perfected during these reigns. Polychromes had been used prior to this, but the colors were crude.

In this period of great advancement of the art, Ngeou-hong was the most distinguished artist. He gave his name to the porcelains made by him. He reproduced the fine Sung porcelains.

His copies included the *clair de lune* and the violets of Sung's. The most esteemed were veined porcelains in red and blue enamels. The names of many other potters of merit during this period are also preserved in the records.

During the latter years of the Ming Dynasty the country was so disturbed by the frequent Tartar wars that again the industry lagged and the quality deteriorated. The dynasty was overthrown in 1643. It was succeeded by the Tsing, or last dynasty, which in turn was succeeded by the present Republic in 1911.

The second Emperor of the Tsing Dynasty, was Kang-he, who reigned sixty-one years (1661-1722). He was the most progressive and enlightened ruler in China's long and checkered history. Art and literature especially thrived under his fostering care. He rebuilt the King-te-chen porcelain factories, arranged through Jesuit missionaries for a supply of Cobalt from Europe, making the wonderful blue and white of this reign possible. He secured the best artists in the empire to do the decorating and ere the close of his long reign the industry surpassed all former achievements.

Because of errors of the early historians who translated the voluminous Chinese documents on porcelains extending back to the beginning of the art, the excellent products of the closing years of Kang-he's reign were attributed to the Ming period. Whatever was best was assigned to the Mings. There is a rugged strength and beauty found in the best of the old Ming productions that have a fascination of their own, but in point of technique, in the delicacy of tracery, the beauty of form, and in the purity of the white as well as the brilliancy of the colors, the productions of the reign of Kang-he surpass those of the Mings. Kang-he blue and white are unsurpassed by any period. The same is true of the ruby reds, the depth and purity of which make it hard to doubt the correctness of the legend handed down by Chinese writers that rubies and garnets were pulverized and worked into the glaze to get the result. On the other hand, the polychromes of the succeeding reign, that of Yung-Ching (1723-1736), in turn showed even greater artistic merit. The colors are richer, the designs and drawings are more varied and attractive and the paintings more artistically traced. Yung-Ching artists also surpassed the former reign in the "all blue" pieces and of the light pink upon an underground of pale sea green called "peach bloom."

At the end of the nineteenth century it was found that in all the European collections where there has been any systematic attempt at classification, the most important of the decorated porcelains and the best of the monochromes were ascribed to the dynasty of the Mings—that is to say they must have been made in or prior to the reign of Won-li, the Ming Emperor, with whom the industry perished in the Tartar invasion. All the fine blue and white pieces were parceled out as far back as the Emperor Yung-lo (1403-1424) with a distinct partiality for Emperor Ching-hua (1465-1487). The

fine ruby reds, and the *sang de boeufs* were all called Ming pieces and by a curious fatuity were called Lang-Yao; a family of potters named Lang being created for them. These pieces were really Kang-he porcelains and were Lang's in good faith, having been produced at King-te-chen under the prefecture of the great Lang who had charge of the imperial factories and gave so wonderful an impetus to the art under the protection of the peaceful Tartar monarch. The black pieces, the so-called hawthorns with varied decorations supported on black ground, were all relegated to the dynasty of the Mings and it is only at the beginning of the twentieth century that these errors were dispelled. They too were many of them Kang-he's.

The credit for raising the standard of the ceramic art to its loftiest flights belongs to Nien Hsi-yao, who in 1727 took charge of the Emperor Yung-Ching's Imperial factories at King-te-chen. He was succeeded fifteen years later by his assistant, T'ang Ying under Keen-lung when for many years the high standards of artistic productions were maintained.

Thus it is that while old Ming porcelains maintain a reputation of their own, based upon the boldness and vigor of the designs and the originality of accomplishments, we must turn to the Kang-he period for the last word in blue and white, the ruby red, the celadons, or to the following reign of Yung-Ching for the perfection in colors, artistic painting and designs. These are the periods which have produced the pieces which command the highest prices. Small ginger jars of blue and white with *Prunus* decoration sell for one thousand to fifteen thousand dollars each, according to the purity and brilliancy of the colors. Yung-Ching "peach bloom" vases have sold for ten thousand to twenty thousand dollars each. The ruby reds of Kang-he are in the same class. Polychromes, or five-colored pieces of these periods, sell for as high as ten thousand dollars each. The pieces of such rare merit are limited. The sources of supply have practically been exhausted. Future commerce in these commodities will be confined largely to a change in ownership of existing known pieces.

HOW TO IDENTIFY OLD CHINESE PORCELAINS

There is no short road to a knowledge which will enable one definitely to name the period to which a given specimen of Chinese porcelain belongs. Nor is it always easy to definitely locate a piece however expert one may become.

There are a few characteristics which a lover of old ceramics fixes in his mind, not easily definable, and which like an unerring instinct leads the homing pigeon to return to its cote. This knowledge can only be acquired by training the eye, by having access to samples and being able to compare them. The literature on ceramics only serves as an aid. Alone it will accomplish little.

There is a family likeness which envelops the productions of each distinct period. For instance, the rugged celadons made in the Sung Dynasty (A. D. 960-1279) are entirely distinct from all others. The color usually used was green, and was made to imitate green jade. The pieces were heavy, hence not easily destroyed. This accounts for the fact that many of them have been preserved throughout the centuries. In this collection are several specimens which belong to this period. One is a large dish, sixteen inches in diameter and three and one-half inches high (See Plate I, No. 1). The glaze is of a light green shade, crude and free from crackle. There is engraved in the paste, under the glaze, an indistinct mark showing it was made about the middle of the Sung Dynasty (A. D. 960-1276), or about 1150 A. D. The next in point of antiquity is the oviform green crackle vase (Plate II, No. 2), which was made during the later part of this dynasty. The remaining pieces belonging to this dynasty and the Yuan dynasty (1280-1367) are Nos. 5, 6 and 7 in Plate III; No. 8, Plate IV; and No. 18, Plate V. Without regard to age, No. 8 is the most interesting and of greatest value. It is an incense burner of brown celadon, with an exceedingly fine crackle. In the brown glaze when the sun's rays strike it are reflected the colors of the rainbow. These colors change as one moves about the piece. They respond as readily as do the colors of a piece of "shot silk." Early Chinese writers attribute these rare productions to the latter part of the thirteenth and fourteenth centuries. They were first made at Ting Chou, A. D. 1111-1125. The unglazed portion on the bottom of specimen No. 8 reveals a white paste which in the firing turned reddish brown, where not covered with glaze. No productions of the kilns in the last three hundred years possess this characteristic. Nor is it known what caused these unglazed parts of the white paste to turn reddish brown, when none of them did do so later. This, then, is a negative proof of age that often enables one to exclude from ancient productions those modern pieces which are erroneously classified, or wilfully misrepresented. In all old Sung porcelains the paste is white within and brown after firing.

One must study the *nien hao*, or mark, if there is one on the piece, to determine its age. The *nien hao* is the name of the reigning emperor and usually appears in either six or four characters. The first two characters signify the dynasty; the next two the *nien hao*, or emperor, and the last two mean "period made." Here is a six character mark of the Emperor Hsuan-te (1422-1435). Beginning at the right and reading down it reads:

德	大
年	明
製	宣

Ta Ming, Hsuan-te *nien chin* (Great Ming, Hsuan-te, period made). The seal marks found on porcelains are another form of writing the same characters.

One must always bear in mind that Chinese, who have great reverence for the achievements of those dead and gone, strive to reproduce the works of ancients; hence late Ming potters placed the *nien hao* of former emperors, especially of Ching-hua (1465-1487), on many of their productions to indicate that they were striving to reproduce the ancient ware when, as is now apparent, their own production often excelled in the quality of the glaze, in colors as well as in artistic accomplishments. Modern porcelains are often given the *nien hao* marks of Ming or Kang-he, with intention of creating a market among those who are seeking ancient Chinese porcelains.

Many of the finest pieces, both in blue and white and in polychromes, bear no mark at all. Yet to the collector who has learned his lesson these unmarked pieces are as unerringly classified as are those bearing the *nien hao*, or marks. A large division of porcelains, the Celadons, are seldom marked. This is true even of the famed ruby reds, apple greens and peach bloom which bring as much as \$10,000 to \$30,000 each.

During the Kang-he reign (1661-1722), the superintendent of the King-te-chen Imperial factories issued an order forbidding the use of the Emperor's name in the *nien hao*, lest the vase be broken and people might trample upon the pieces, causing a disrespect to the Emperor. This was in the year 1677. The order was in force until about 1690. During that period many of the fine pieces of that reign were made. The marks substituted were varied. The principal ones were a leaf, a fish, or two fishes joined by fillets, the Chinese character for jade, two blue rings, lotus blossom, the sacred fungus, a Chinese cash and many others.

It was during the Ming Dynasty (1368-1643) that the practice of placing on the bottom of the polychrome porcelains the *nien hao*, or the name of the reigning emperor, became general. It was never the practice to place any mark on monochromes. During the Ming Dynasty, when blue decoration was employed, the color or painting was always put on the bisquit ware before the glaze was applied. This practice continued through the Kang-he period.

With this knowledge, one seeking to identify a given piece of Chinese porcelain by a process of elimination may, for instance, readily exclude a celadon from the Sung period, because of the color of the unglazed parts, or the presence of some color not then used, or because of the artistic perfection in form or execution, or because the color is over the glaze. The same tests may also move the piece down to the very close of the Ming Dynasty. If the piece is a polychrome, then other elements enter into the matter of identification. The over-glaze decoration was developed during the Ming period, especially after the native blue became scarce and the supply of kaolin, or clay, deteriorated. These colors concealed the defects of the coarse finish. If the blue appears over the glaze, we know at least it is not a Ming piece.

The *sang de boeuf*, or ox blood, pieces of the Ming and Kang-he periods have no bluish tinting at the top, or mouth, where the colored glaze ran down as it liquefied in the firing. It is red to the rim (which is white) while Keen-lung pieces (1736-1795) and modern pieces have a purple or bluish tinting near the top, or on the flaring rim. The glaze is not so clear or deep. These pieces are neither old nor so valuable. On Ming and Kang-he pieces, the color at the top often fades into a pale light yellowish color. The very edge of the rim is white. It was not until the early Kang-he period (1661-1722) that the ruby reds were developed. These show a perfectly clear solid ruby surface, deep brilliant and free from the clots which show in the Ming *sang de boeuf*. So it is not the oldest of these productions that are the most valuable, or beautiful.

The finest of the green, or *famille vert*, were produced during the late Ming and Kang-he period, although the color was used in the early Ming period. The five-colored pieces of the Kang-he productions are remarkable for their beauty of design, as well as the artistic skill and brilliancy of the colors. It was during this period that the blue and white, with color under the glaze, reached its highest perfection. The white of the Ming period is not so clear, or speckless, and the blue lacks the delicate sky blue charm. With the close of this reign begins the decline of the blue and white, the like of which we shall never see again.

Perfection in shape, purity of glaze, artistic execution, do not belong to the productions of the Ming period. They belong rather to the Kang-he and Yung-Ching. The "old Mings" have rugged charm that appeals to the lover of ceramics which nothing can supplant, but many collectors have reluctantly been compelled to admit that the choicest pieces of their collection, considering form, glaze and technique, were not "old Mings," as they supposed, but belonged to the following dynasty and to the Kang-he period. The apple greens of the Kang-he period have the same markings as the *sang de boeuf*.

As the *famille vert* reached its highest development during the Kang-he period, the *famille rose* distinguished the succeeding reign of Yung-Ching (1723-1736). The following reign, that of Keen-lung, is often classed with the Yung-Ching because of the beautiful productions then turned out by the Imperial kilns of King-te-chen. The reign was long (1736-1795) and it was only during the early years of the reign that products of the factories can be classed with those of his predecessors. With Yung-Ching we pass the highest peak of accomplishment reached in polychrome, just as with Kang-he the blue and white, also the monochromes, reached their greatest perfection. It was during the Yung-Ching reign that the *famille rose* tints appeared and became popular. The refinement of the art, the greater perfection of the technique, as well as the grace and charm of the artistic lines governing the productions of the Imperial factories, bear testimony to the great progress made in the art

during the long reigns of the illustrious Kang-he and his son, Yung-Ching.

The next revival of the porcelain industry occurred in the Tao Kuang reign (1821-1850). This revival was largely confined to the enamel ware, or colors over the glaze. The fine blue and white, the ruby and apple green of Kang-he are wanting, although many of the productions bear marks of that period and are frequently imposed upon the unskilled collectors. As the Tartar invasion crippled the industry in the last reign of the Mings, so the Tai Ping insurrection wiped out the King-te-chen factories at the close of the Tao Kuang reign. However, it is encouraging to add that during the last quarter of a century great advancement has been made in redeeming the industry. The Imperial factories at King-te-chen during the reign of China's last Emperor, Kwang-Shiu, went far in their recovery of enamel decoration. Yellow was the Imperial color and predominates in the polychrome productions. In this collection will be found several examples of great merit. This is exemplified in this collection by the rice bowls with five-clawed dragons, also a set of ten tea cups with dragons in colors on a yellow background. These pieces were taken from the palace in Peking during the Boxer uprising. (See Plate No. LIX.)

VICEROY TIEN'S LEGACY

It may be interesting to relate an incident connected with my search for ancient porcelains in China. It will indicate why, as is frequently claimed, it is more difficult to secure really worth-while pieces in China than it is in Europe or America. Here is the story:

When the Tartars conquered China in A. D. 1643 they did not take possession of Canton and the two Quong provinces for many years, because of the powerful opposition of the unyielding natives. Hence, a Viceroy for four or five southern provinces was established at Chin-Chiu, in Foh-kien province, from whence the work of pacification was carried on. One of the earliest Viceroys, whose surname was Tien, was appointed by the second of Manchu Emperors, Kang-he, China's greatest emperor. Viceroy Tien succeeded in bringing the southern provinces under subjection and was highly honored by his emperor. Among the presents sent him were many imperial pieces of the fine porcelains then being produced at the Imperial kilns at King-te-chen, only a few days' journey north of Chin-Chiu. Kang-he reigned for sixty years. He was a patron of the fine arts, especially the ceramic art. So the porcelains given Viceroy Tien were produced during the period of their greatest development. This Viceroy died in the service and his family remained in his adopted country. To this day the descendants of that powerful Viceroy reside in that city, although in the two hundred and fifty years that have passed misfortune has overtaken the proud family. In 1898, when I first met the elder member of the family, he had lost practically all except the old homestead and his proud, uncompromising dignity.

Knowing the family needs, an effort was made, through an official, a mutual friend, to have a price named for some fifty beautiful specimens which had been presented to his ancestors by the great Kang-he more than two hundred years ago. He refused to sell, saying that great as was his humiliation at being in need of funds, that burden was light compared with the burden of disgrace which would oppress him if he parted with the precious legacy from his illustrious ancestor, which were gifts from the Emperor.

My friend advised me to await a more opportune time. Other efforts failed. Later, my Chinese friend came to me saying he had secured the rare Imperial porcelains for me; that he had induced the family to form an alliance with a wealthy merchant of Chin-Chiu by marrying the son to the daughter of this merchant and that I was to provide the present for the bride's father. When a daughter is taken as a bride, the parents of the groom must make a gift, or present, to the bride's father. These gifts vary according to the wealth and dignity of the families. This ceremony is sometimes erroneously called selling the daughters to become wives. It has no such significance. I was advised that the amount of the largess was settled and that I was to secretly get the funds to the old aristocrat, so as to "save his face," as the Chinese express it. In due time the collection was removed at night and carried away by servants from a distant town; the settlement was made; and it is to be hoped that the wedding resulted in as much happiness as those art pieces imparted to their new owner.

In this manner were secured many of the beautiful specimens in this collection. Among them are vases with the five-clawed dragon, which were only made for the emperor. There is a set of blue and white egg shell bowls with the Empress' crest, the *fiing huang*, or phoenix, which are of the purest white and a brilliant blue of that kind which the Chinese describe as "like the blue sky as it appears between the clouds after the rain." There are mazarine and powdered blue with mandarin decoration; plain turquoise blue and polychromes; and sky blue with five-clawed dragons in gold.

MARKS AND SEALS

Authorities agree there is so little known with regard to the whole system of marking Chinese porcelains, that at present, with the exception of date-marks, when apparently reliable, there is little or nothing to be learned as to the age or history of the piece from the mark thereon. Dealers and collectors, therefore, pay but little attention to marks, taking the pieces on their merits, whether marked or unmarked. It never was a custom to mark the monochromes, but there are some exceptions. Chinese Porcelain marks may be divided into three classes, according to W. G. Gulland, whose volumes on "Chinese Porcelain" are considered among the best treatises on the subject. These are date marks in the plain and seal characters, Hall and other inscribed marks and Third Symbol marks.

These marks are generally painted in blue, but in the later pieces, in red or blue; sometimes the characters are engraved or in relief. The mark is found on the base of the piece.

Instead of centuries, the Chinese measure time by means of cycles of sixty years. This system is seldom employed in marking porcelain. The second method of denoting time and the one used in marking china is by the *nien hao*, or title, assumed by the various emperors on ascending the throne, which must consist of two words, or signs. In ancient times the *nien hao* was changed so as to denote any very important event occurring during the reign, but since the accession of the Ming Dynasty there is only one instance of such change. The marking of porcelain in this way seems to have originated through the Emperor Chin-tsung, during his *nien hao* King-te (A. D. 1004-1007), giving orders that all china made for the palace should be dated in this way. The year in the reign is seldom or never given. The six signs when in the "plain character," are made up thus—the upper one at the reader's right hand *ta* (great), the next below is the name of the dynasty, the third is the first sign of *nien hao*, the second sign of the title being at the top of the second column, followed by the word *nien* (or period) and *chi* (made).

Often the first two characters giving the name of the Dynasty are omitted, when the mark is reduced to four signs arranged in two columns; of these the first two are the *nien hao*, or name of Emperor, and the second two the formula, *nien chi* (period made).

Unfortunately, these date-marks have been so forged and imitated on modern pieces that they cannot alone be accepted as proof of age. The most favorite mark seems to have been "Ching-hwa" (1465-1488), under which immense quantities of china appear to have been made and shipped to Europe some two hundred years after that date. Why this mark was in such favor with Europeans it is difficult to say, since the porcelains of the previous reign as well as the productions of the period when the frauds were perpetrated exceeded in merit the earlier productions of Ching-hwa.

With the seal marks we get on firmer ground. The Keen-lung (1736-1795) is sometimes given in the "plain characters," but most frequently in the seal style, and this system of marking is generally considered to have been first used during this reign. It is safe to conclude that Kang-he dates, given in seal characters, are fraudulent.

Other marks are used. Some called hall marks indicate the origin of the porcelain. One frequently encountered reads *Shun-tih-tang-chi* meaning, "Made at the cultivation of virtue hall." Sir A. W. Franke says, "This mark is on specimens of different kinds and very varied quality. The name is derived from the classics—'The Great Learning.' The other marks are in various characters and sometimes are commendations of porcelain, stating that it is jade, a pearl, elegant, antique, precious, etc.

The eight ordinary symbols are also used. The leaf is the favorite and it appears on Ming and Kang-he production, especially during a decade of the latter's reign (1677-1690), when the use of the Emperor's name was forbidden to be placed on porcelain lest the pieces be broken and trampled under foot, thus showing disrespect to the Emperor.

Some of the eight Buddhist symbols were also used. The favorites were the fish, the lotus, the knot and the shell. Then follow many other marks, such as the swastika, the four-legged vase, tripod incense burners, the hare, the bat, the stork, the butterfly, etc.

Plate I



No. 1

PLATE I

OLD SUNG DISH

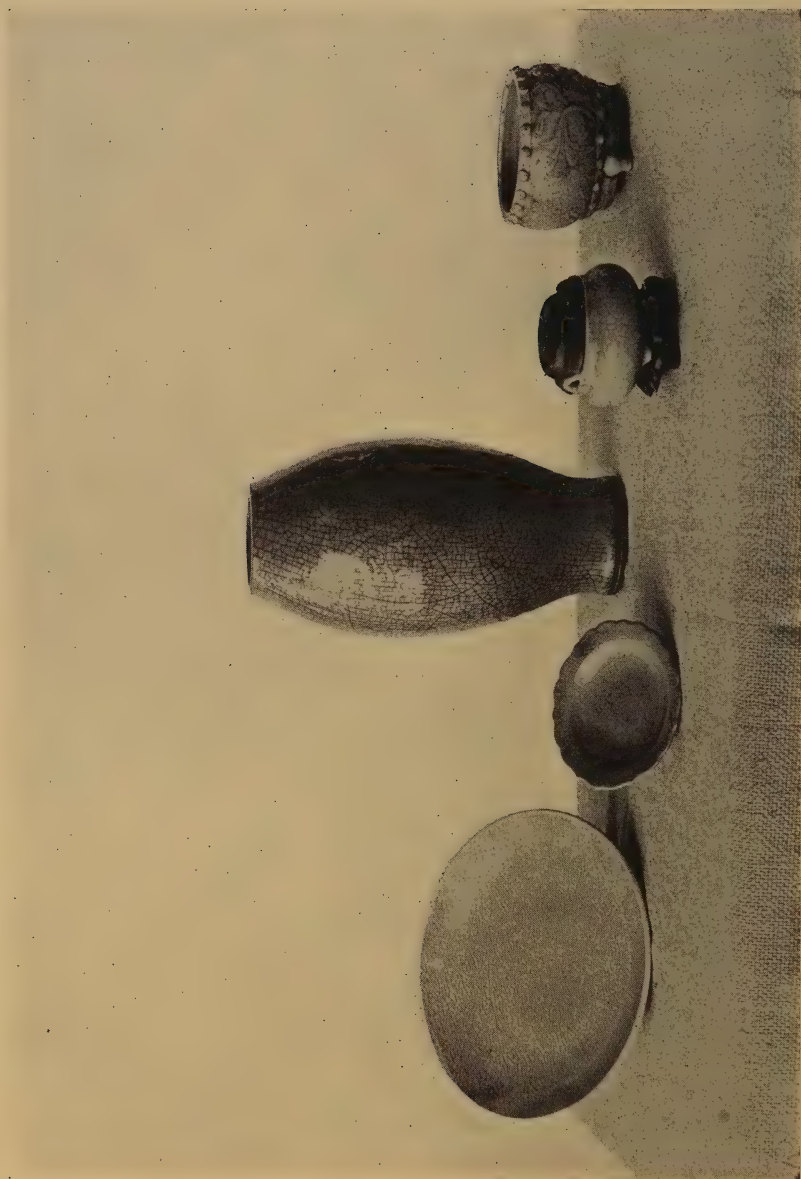
Of pale green Celedon with scrolls engraved in the paste under the glaze. Brown unglazed base. The work is crude and the piece is warped in the firing. In the center of dish on the face is an engraved mark of the Dynasty. This authentic Sung specimen is valuable because of its age, it dating back to the earliest period of known existing Celedons.

Period—Sung (A. D. 960-1120).

Diameter $16\frac{1}{2}$ inches.

Height $3\frac{1}{4}$ inches.

Plate II



No. 2

PLATE II

OLD GREEN CELEDONS

Ovoid Celedon Vase with a double series of crackle, one of small mesh, the other in large cracks running the length of the piece. Very heavy and thick which accounts for it having survived usage for a thousand years. Brown unglazed base rim helps to locate its period of production. Secured from the collection of a Foo-Chou Mandarin and pronounced, by Chinese collectors, to be a genuine Sung Dynasty production.

Period, Sung (960-1279).

Height, 13 inches.

Base, 4 inches.

Top, 3 inches.

No. 3

Water Container, for writing brushes. A pale green celedon, almost white and sometimes called rice color. Crackle.

Period, Ming, Ching-hwa (1456-1487).

No. 4

Incense Burner. Bright green celedon free from crackle and has engraved scrolls under the glaze. On both the rim and base is a circle of raised knobs, or beads. Unglazed brown base.

Period, Sung (960-1279).

No. 5

A small dish of Brown Celedon with fluted rim and unglazed brown base.

Diameter 4 inches.

Period, Sung (960-1279).

No. 6

Gray Celedon Plate, with crackle glaze inside and out. The base rim is unglazed and of reddish tint.

Period likely of late Ming—Wan-leih (1573-1620).

Diameter, $10\frac{1}{2}$ inches.

Plate III



9

8

7

No. 7

PLATE III

CRACKLE CELEDON VASE

With deep jade green. An example of Sung porcelain, in which the paste is white but turns reddish brown when fired on unglazed parts. For 350 years this characteristic has not been discovered in products of any factory.

No marks.

Period, Sung (960-1279).

Height, 11 inches.

Base, $3\frac{1}{2}$ inches.

Top, 3 inches.

No. 8

CELEDON CRACKLE VASE

With swelling base and flaring mouth; same period and characteristics as No. 7.

Period, Sung (960-1279).

Height, 13 inches.

Base, $4\frac{1}{2}$ inches.

Top, $5\frac{1}{2}$ inches.

No. 9

GREEN CELEDON VASE

With feint crackle under the glaze. Has ears with rings. Brown unglazed rim at base. A good specimen of the products of the Sung Dynasty (960-1279).

Height, $10\frac{1}{2}$ inches.

Base, 3 inches.

Top, 3 inches.

Plate IV



INCENSE BURNER

Brown Celadon, with teakwood base and cover, with block of coral as knob.

This is a remarkable production, as well as a most fascinating piece. Chinese writers of the thirteenth century frequently mention these brown porcelains, giving them the highest praise. The glaze is very smooth and deep. The surface is covered by a fine crackle called fish roe. When placed in the sun's rays, or even in a strong shaded light, colors of brilliant purple, red and green appear and disappear on the crackled surface, as one changes the position of the piece. These shades respond as readily as do those of a piece of shot silk. It is said that there is not to exceed a half dozen such pieces in existence. First made about A. D. 1111 to 1125. They do not appear in later periods at all.

This valuable piece is part of Viceroy Tien's collection, an account of which is given on page 20.

Period, Sung (960-1279).

Diameter, 11 inches.

Height, 5 inches.

Plate V



13

12

11

No. 11

PLATE V

CELEDON VASE

Pear shape, with swelling neck. The color is of pale greenish white, sometimes described as rice color. The glaze is smooth and clear. The crackle is very prominent and adds much to the beauty of the piece.

Period, Ming, Ching-hwa (1456-1487).

Height, $16\frac{1}{2}$ inches.

Base, 7 inches.

Bowl, 11 inches.

Top, 6 inches.

No. 12

CELEDON LANTERN VASE

With cylindrical stand and half neck. This is a perfect example of old Sung crackle. The color is a rich jade green, smooth and without blemish.

Period, Sung (960-1279).

Height, $7\frac{3}{4}$ inches.

Base, $2\frac{3}{4}$ inches.

Top, $2\frac{3}{4}$ inches.

No. 13

ARCHAIC OVIFORM VASE

Of glazed crackle pottery, with ears and rings in bas relief. A most interesting and valuable specimen of the early Sung productions. Owing to its form and the thickness of the ware, it would not easily break if upset, hence it has survived the centuries.

Period, Sung Dynasty (960-1279).

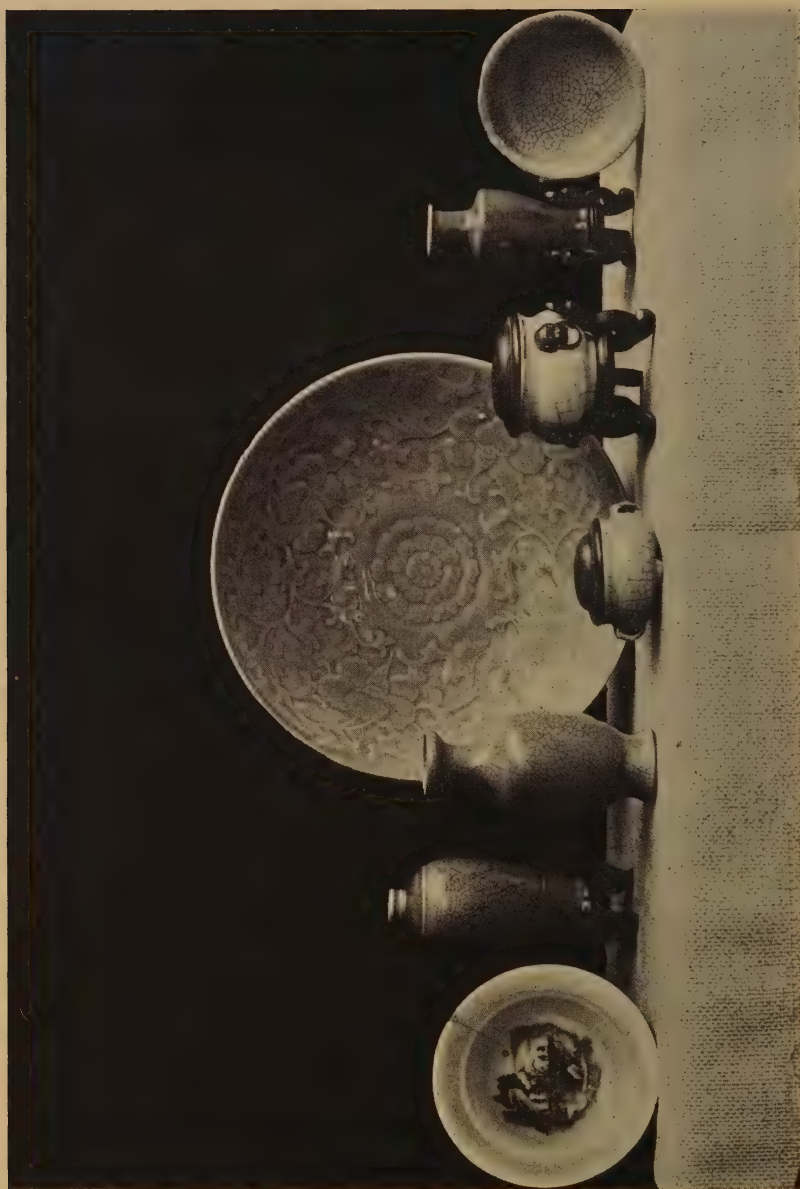
Height, 16 inches.

Base, $5\frac{1}{2}$ inches.

Diameter, $11\frac{1}{2}$ inches.

Top, 3 inches.

Plate VI



21

20

19

17-18

16

15

14

No. 14 to 21

PLATE VI

SUNG AND MING CELEDON CRACKLES

Nos. 16, 18, 19, and 21 are unquestionably Sung Dynasty productions. They were part of specimens obtained from a collection made by a Chinese Mandarin at Foo-Chou during the last century.

Period, Sung (A. D. 960-1120).

No. 17

A Celedon dish $14\frac{1}{2}$ inches in diameter is of pale green jade color, free from crackle. The decoration consists of engraved scroll work and conventionalized foliage in the paste under the glaze.

Period, Ming—about A. D. 1500.

No. 14

A CELEDON PLATE OF BRIGHT JADE GREEN

The decoration is in blue of the Ming period. The reddish brown unglazed foot and other features locate the piece about A. D. 1600.

No. 19

Small Water Container for writing brushes. Coarse crackle with rice colored glaze. Has furrigineous lion head ears and carved wood base and cover.

Mark, Ching-hwa (1456-1487).

Height, $2\frac{3}{4}$ inches.

No. 20

Apple green Celedon, with square shoulders and bottle neck. Has fish roe crackle. The glaze and coloring are of the best quality. One of a pair in this collection.

Period, Kang-he (1661-1722).

Plate VII



KIEN-TSE IVORY WHITE VASE

Blanc de Chine porcelain. Made at Te-hau in Fu-kien province, also known as ivory white. In fact, it was made to represent ivory and differs widely from other white Chinese porcelain made during the Kang-he period. The glaze is of a creamy white tint closely resembling ivory. It is covered with a thick rich glaze which has a satiny aspect and blends closely with the paste underneath. Good examples of this ware are extremely rare. This vase is a perfect example, free from fault or blemish. Chinese historians claim that the Fu-kien factories were destroyed at the close of the Ming Dynasty in the Tartar invasion. They were never reopened. After that, under Kang-he, the Imperial white porcelain was made at King-te-chen, but it is a different article.

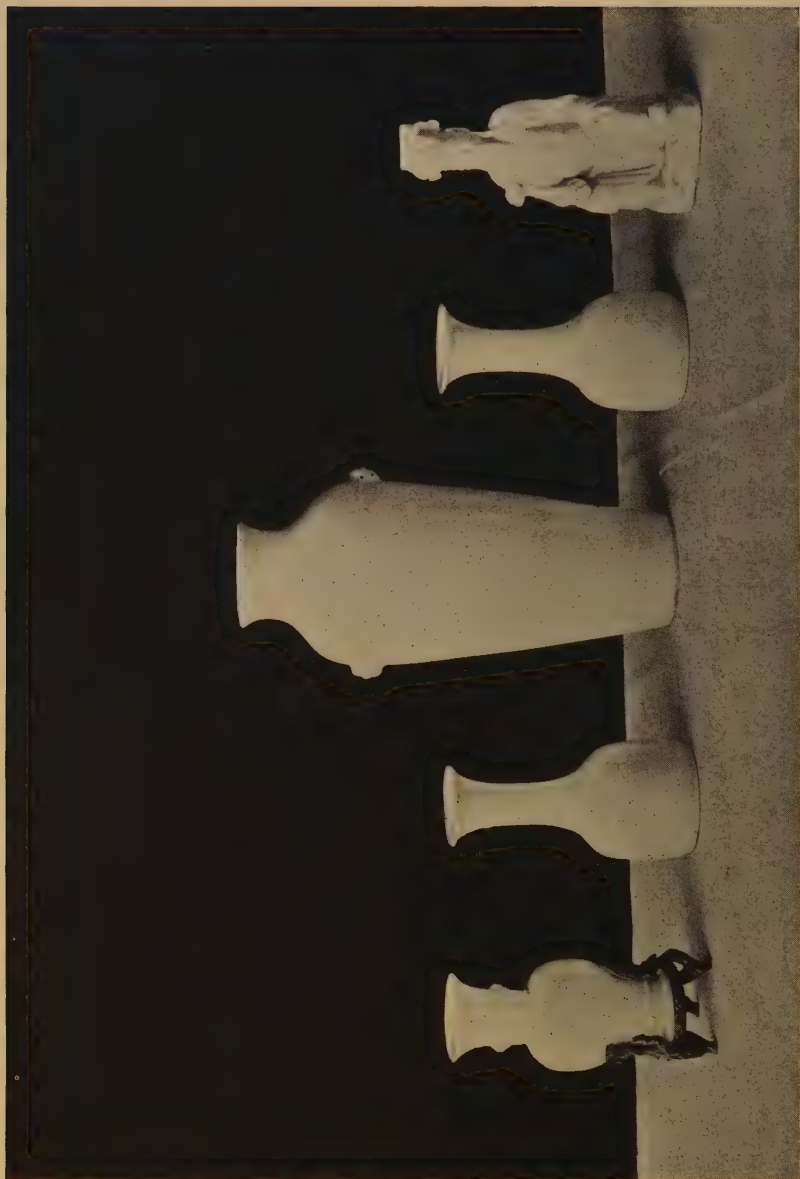
Period, Ming, Wan-leih (1573-1620).

Height, 16½ inches.

Base, 5½ inches.

Top, 6 inches.

Plate VIII



27

26

23

25

24

FU-KIEN KIEN-TSE VASES

Blanc de Chine, or sometimes called Ivory White. In this group are some charming pieces of the old Kien-Tse made at Te-hau in Fu-kien province. The rarest and most valuable specimens of Ivory white are those made at Te-hau during the reign of the Ming Dynasty. Some pieces date back to the thirteenth century, but those are heavy and lacking in the velvety finish which characterize later productions.

The large vase with lion head handles, $12\frac{1}{2}$ inches high, is of exquisite ivory finish and in fact it was the intention of the makers to imitate ivory.

The small statuette, over four-hundred years old, a *blanc de chine*, is covered by a clear crackle glaze under which are engraved scrolls in the paste. On the breast of the robe of the god is a lion's head and a dragon in raised figures.

The small vase on a carved stand is apparently of the same period as the statuette, while the other pieces are of later date. Chinese and Japanese connoisseurs place high values on these old Fu-kien Ivory whites.

Plate IX



TEMPLE VASE (One of a pair)

Cylindrical in form, with flaring trumpet mouth. *Sang de boeuf* of the Ming period. The clotted blood appearance of the glaze, from which it derives its name, is somewhat reproduced in the picture. The color being brilliant and unbroken, it is not possible to give an adequate idea of the beauty of these ox bloods, or of the ruby red pieces, by photogravure. The glaze on the flaring neck sustains its color to the very rim where it stops, and a white rim, or edge, appears. There is no tint of purple to be seen near the top as is the case with productions of a later period. By this means the age is definitely established.

These large vases were used in the temples for decorative purposes. *Sang de boeuf* was invented in the late Ming period, and the ruby reds in the reign of Kang-he, by Lang-jao, an Imperial artist at King-te-chen. The Chinese call the ruby color Lang-jao.

No mark.

Period, Wan-leih (1573-1620).

Height, 23 inches.

Base, 8 inches.

Top, 7 inches.

Plate X



28 A



27 A

No. 27A

PLATE X

BOTTLE NECK VASE

Sang de boeuf, or ox-blood. The color clear and deep. The red coloring reaches the edge of the rim free from the purple tint, which characterizes modern pieces. Shape that of a Persian water bottle with flaring mouth. A good example of the early ox-bloods. Called by Chinese Lang-jao.

Period, Early Kang-he (1661-1722).

Height, 14 inches.

Base, $5\frac{1}{2}$ inches.

Top, 5 inches.

No. 28A

PEAR SHAPED VASE

Mirror black, with surface covered with Imperial five-clawed dragons in gold. These old Kang-he pieces in mirror black are very rare and much prized by collectors. The surface glaze is very smooth, deep and well preserved.

No mark.

Period, Kang-he (1661-1722).

Height, 11 inches.

Base, 4 inches.

Top, $4\frac{1}{2}$ inches.



PEAR-SHAPE BOTTLE-NECK VASE (Ruby Red)

Celedon, known as the ruby red, called by Chinese Lang-jao, in which like all Celedon the color is mixed with the glaze before firing. This is one of the pieces which Chinese claim that pulverized rubies and other precious stones were mixed with the glaze and declare that the depths and clearness of the ruby-like glaze is due to this fact. The correctness of this theory is not accepted; however, just how the wonderful glaze was made has been lost, and the few pieces that have survived the three hundred years since they were made have a value which would seem to give credence to the fable connecting them with the melting of precious stones to secure the glaze.

There are but few specimens extant equal to this old ruby vase, and probably none superior. There is one other specimen of the Ruby Red in this collection. It is smaller in size and when taken alone is a gem of great value; but when placed side by side with this rarest of the productions a degree of inferiority is apparent. While one seems to be real ruby glaze, the other has the appearance of a marvelous imitation of ruby. They are the rarest and most valuable of lost art porcelain. When broken, Chinese saved the pieces and had them mounted as personal ornaments, as we mount precious stones. Glazed bottom, but unglazed rim.

No mark.

Period, Kang-he (1661-1722).

Height, 18 inches.

Base, 6 inches.

Top, $2\frac{1}{2}$ inches.

Bowl, $10\frac{1}{2}$ inches.

Plate XII



TRIPLE GOURD VASE

An odd shape, as the diminishing sizes of the gourds taper off into a slender neck. The decorations deserve special note. The entire surface of the piece is covered with pictures of Chinese, each character complete and possessing a personality differing from all others. There are one hundred of these characters and the group is known as the *I Pai Ming*, or "one hundred names." Several thousand years ago Chinese were divided into one hundred families and each given a distinct name. For many centuries these were the only family names. These one hundred portraits represent the "*I Pai Ming*" of those early times. Each of these elders is represented with sword of authority in hand. The portraits are in colors, artistically drawn and overlapping each other as they spread over the surface from neck to base. Note the distinction, or individuality, both in countenance and raiment. It is a splendid artistic accomplishment, wrought in all shades of colors known to the late Ming Dynasty. A rare piece.

No mark.

Period, Wan-leih (1573-1620).

Height, 25 inches.

Base, 7 inches.

Top, 3 inches.



INVERTED PEAR-SHAPED VASE

Very slender and a charming piece. The surface is covered with purple brown and green trelliswork, with two large white leaf-shaped reserves on opposite sides; one filled with a battle scene in brilliant enamel, the other with mandarins in official robes. Between these large reserves are four small reserves in white, two on each side, filled with landscape paintings. On the shoulder diamond fretwork in colors and reserves filled with flowers, sweet flags, trelliswork and Joo-e heads on the neck. This piece is regarded by connoisseurs as one of the most beautiful examples of Chinese polychrome porcelains in existence. As to form, it leaves nothing to be desired. As to technique, its coloring and drawing are evidently by a master artist. If one seeks an example of the choicest of the ancient Chinese porcelains he will find it in this simply designed piece. It is easily the gem of polychromes.

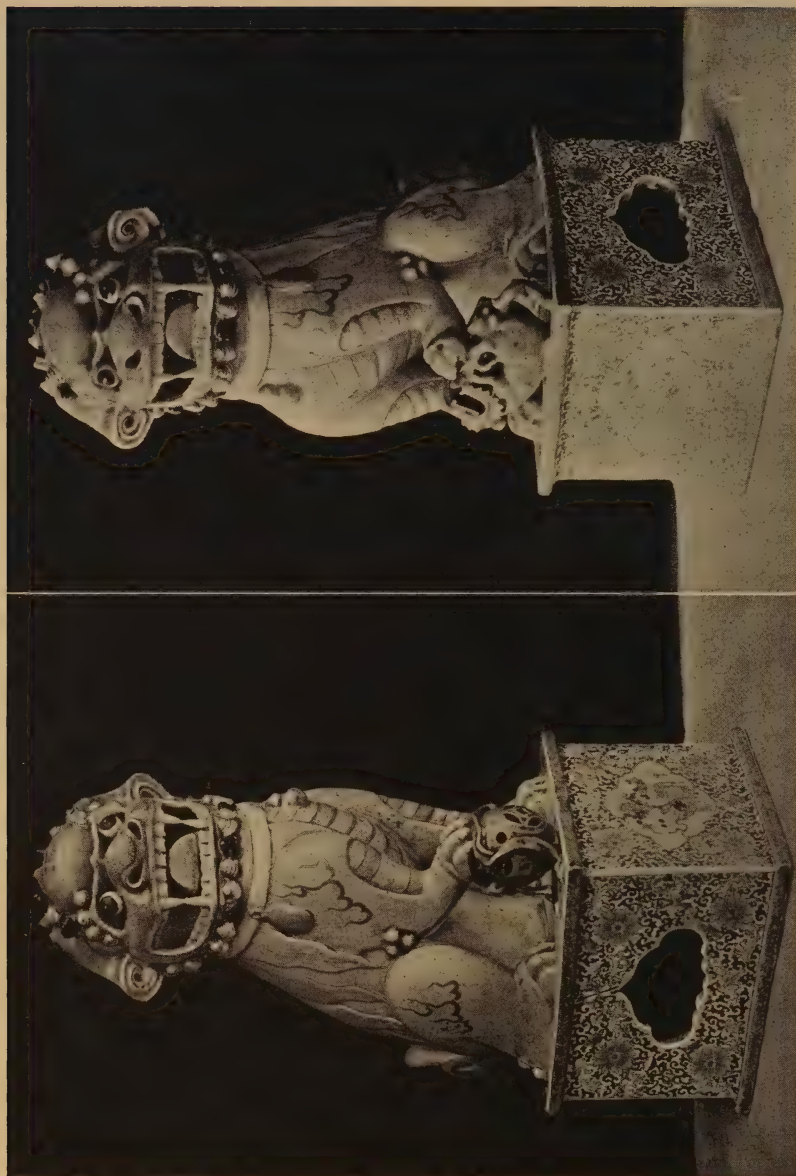
No mark.

Period, Kang-he (1661-1722).

Height, 18 inches.

Base, 5 inches.

Top, 4 inches.



33

32

Nos. 32-33

PLATE XIV

A PAIR OF LIONS

One with the brocaded ball (*hsiu cheiu*), the other with its cub. The body of the lions are in pale blue and green. Bangles of pearls and jade ornaments are suspended from collars on their necks. The top of the head and shoulders are red. The bases upon which the lions are mounted are rectangular in shape and beautifully decorated. On each side is a white reserve surrounded by delicately traced trellis-work in various colors. In the reserves are vases and flowers, each side representing one of the four seasons of the year. These specimens are flawless and of great value.

Period, Kang-he (1661-1722).

Height, $18\frac{1}{2}$ inches.

Base, $6\frac{1}{2} \times 8\frac{1}{2}$ inches.

Plate XV



No. 34

PLATE XV

GINGER JAR AND COVER

Famille Vert. Entire surface covered with black fretwork and small Joo-e heads filled with green enamel. On this background are large butterflies with the brightest of colors. Around the base is a band of conventional flowers with reserves filled with *Prunus* blossoms, and on the shoulders diaper bands. A strikingly beautiful piece.

No mark.

Period, Kang-he (1661-1722).

Height, 13 inches.

Base, 5 inches.

Top, 4 inches.



BEAKER VASE

The body of the vase is covered with a pale sea green under the glaze. The decoration consists of eight horses drawn in *bas-relief*, in pink and blue colors, also under the glaze. The decoration tells the story of Emperor Muh Wang, who lived one thousand years before Christ, and who with these horses drove all over his vast empire. On their journey he visited Si Wang Mu, a fabulous being of female sex, who entertained him at the Lake of Gems on Mount Kw'en Lun.

Mark: A leaf in two blue rings.

Period, Kang-he (1661-1722).

Height, 18 inches.

Base, $6\frac{1}{2}$ inches.

Top, $8\frac{1}{2}$ inches.



CYLINDRICAL VASE. MANDARIN CHINA

Short bottle neck and club shaped. Main body covered with a beautiful powdered blue. Two large rectangular reserves in pure white; one a harbor and mountain scene, the other a group of mandarins attended by banner men. On each of the opposite sides are three small white reserves of different designs. Also two white reserves on the neck. In each of these small reserves are different scenes of animals, flowers, etc., in various colors. An excellent example of the powdered blue Mandarin decoration.

Period, Kang-he (1661-1722).

Height, $18\frac{1}{2}$ inches.

Base, 6 inches.

Top, $4\frac{1}{2}$ inches.

Mark, two blue rings.

Plate XVIII



PEAR-SHAPED VASE, FAMILLE VERT

This large vase is one of the most elaborately decorated pieces in the collection. The main body is covered with landscape scenes of mountains, sea, forests and temples, of which green is the principal color. There are bands of scrolls, Joo-e heads, trelliswork, diaper pattern, or of solid aubergine. All colors known to the period are used. On the upper section of the neck are white reserves in which are painted dragons. On the shore of the sea are temples and fish traps. The glaze is of first quality and unblemished.

Hall mark.

Period, Kang-he (1661-1722).

Height, 26 inches.

Base, 8 inches.

Top, 7 inches.

Plate XIX



No. 38

PLATE XIX

IMPERIAL WATER VASE

Cylindrical vase, with tiara-fronted top and divided transversely by moulded double lines into three sections, the upper one bearing a porcelain spout. Said to be used for iced fruit syrups. The entire surface is of brilliant green peculiar to the late Ming period. Each section has painted over the green background three five-clawed dragons in five colors. Prunus blossoms in white and red mingle with clouds in which the dragons float. An Imperial piece and of most exquisite beauty.

No mark.

Period, Wan-leih (1573-1620).

Height, 18 inches.

Diameter, $5\frac{1}{2}$ inches.



40

39

41

IMPERIAL VASES

Imperial vase, with five-clawed dragons painted in blue, purple, brown, green and black over a clear white glaze. The dragons spread all over the surface of the piece. The five claws distinguish the vase as having been made at the Imperial factory and for the use of the Emperor in distributing favors. This piece is from the collection presented by Emperor Kang-he to Viceroy Tien of Chin-Chieu in 1670.

No mark.

Period, Kang-he (1661-1722).

Height, 18 inches.

Base, 5 inches.

Top, 6 inches.

IMPERIAL CLUB VASE

Powdered blue vase with decorations in colors in large white reserves. These vases are classed as splendid examples of that rare product, the powdered blue. The white is of the purest, and the blue, which is blown on in the manner of the *suffle*, covers the main body of the pieces. Aside from the two large rectangular reserves it has also three small circular reserves on each of opposite sides. The center one of these, in red, has five-clawed dragons, showing that it too, was made for the Emperor, as the penalty for the private use of the crest was death.

Mark, two blue rings.

Period, Kang-he (1661-1722).

Height, 18 inches.

Base, 5 inches.

Top, 6 inches.

POWDERED BLUE VASE

Powdered blue vase, same character as the above. While not bearing a crest of the Emperor as the other two of this group, they all are from the same collection, the history of which is given on page 20. In this vase the motif is taken from a little Chinese love story entitled, "When Dreams Come True." The decoration illustrates the dream. A lover asleep at his table dreams of the daughter of a distant friend and how after many adventures he wins her and brings her to his home in a wheelbarrow. The story is illustrated in a series of scenes running around the vase. These are charming pieces.

Mark, two blue rings.

Period, Kang-he (1661-1722).

Height, 18 inches.

Base, 4½ inches.

Top, 5 inches.



No. 42

PLATE XXI

POWDERED BLUE DISH

White circular reserve in center, with sides divided into six white sections. In each of these pure white reserves are flowers of all seasons, artistically painted in red, green, blue and gold.

No mark.

Period, Kang-he (1661-1722).

Diameter, 12½ inches.

Depth, 3 inches.



No. 43

PLATE XXII

OVOID VASE

Imperial yellow body, covered with fishes in *aubergene*, blue and black; a two-inch band of sea green at base representing waves of the sea. Sprayed over the surface are sprigs of *Prunus* blossoms, paeonies, asters and chrysanthemums. Joo-e band at rim.

No mark.

Period, late Kang-he (1661-1722).

Height, 17 inches.

Base, 5 inches.

Top, 5 inches.



No. 44

PLATE XXIII

BOTTLE NECK, BULBOUS VASE

Mazarine blue. The mouth is slightly flaring with a band of Joo-e heads at the rim. The decoration consists of one hundred medallions in gold, each containing a miniature painting, no two of which are alike, and ranging from Chinese good luck characters to sundry flowers, animals, insects and sacred emblems. Each picture is hand-painted and represents *infinite time* and patience. The piece takes on an added interest because of a label pasted on it showing that it was presented to Prince Ching of the Emperor's family as a birthday present, in which it is called an "Imperial toy." It is a product of the King-te-chen factories and the finest of modern ware. From Peking Imperial palace.

Mark, Kwang-shiu (1875-1895).

Height, 16 inches.

No. 45

BULBOUS VASE

Bulbous vase with long bottle neck. Decoration powdered blue with two large carp, one on each side, reaching from the neck to the base in *famille rose* colors of the Yung-Ching period. The painting is well executed, the glaze fine.

No mark.

Period, 1723-1736.

Height, 16 inches.

No. 46

BOTTLE NECK VASE

Bottle neck vase with cylindrical body and flaring mouth. The body is covered with mazarine blue under the glaze. Over this there is painted in gold large Imperial five-clawed dragons, four on the body and two on the neck. This piece is from the collection presented to Viceroy Ti'en of Chin-Cheu by Emperor Kang-he about 1670, from whose descendants *the collection* was obtained.

No mark.

Period, Kang-he (1661-1722).

Height, 17 inches.

Plate XXIV



No. 47

PLATE XXIV

STATUETTE OF KWAN-YIN

This statuette of the Buddhist goddess of conjugal felicity, with a spotted deer by her side, is a beautiful example of the best of the five-colored productions of the Kang-he period. It is indeed seldom that a Chinese statue or painting of a woman gives as natural, or beautiful, features as is here portrayed. The draping of the costume is the work of a master sculptor. The colors are artistically blended. Each detail is worked out to the minutest point. The pose is faultless. The deer is one of the emblems of conjugal happiness and often appears in connection with portraits of Chinese female characters. Owing to the exquisite beauty and unsurpassed technique this piece ranks as one of the most valuable of the collection.

Period, Kang-he (1661-1722).

Height, 11½ inches.

Plate XXV



BOTTLE NECK VASE

With flaring mouth. The decoration is in pale blue, clear and deep under the glaze. The white is of the purest known. This piece was classed as a Ming production by the Chinese Mandarin from whose collection it was obtained. The purity of both the white and the blue would indicate it was the product of the Kang-he period, as known Ming pieces do not equal this in artistic accomplishment. The motif is that of an aged man dismounted from his horse greeting two maids beneath a tree.

No mark.

Period, Kang-he (1661-1722).

Height, 16½ inches.

Base, 5 inches.

Bowl, 9 inches.

BLUE AND WHITE

The most charming section in this collection of ancient porcelains is that of the Kang-he Blue and White. Representative pieces of the collection are illustrated in the following fifteen plates. There are more than a hundred pieces of the old blue and white in the collection, including three Hawthorn Ginger Jars of rare beauty and worth.

Plate XXVI



No. 49

PLATE XXVI

RECTANGULAR VASE, BLUE AND WHITE

With main body pure white and decoration in deep dark cobalt blue. Each side is divided into two scenes. Each scene is a landscape in which the mountains, streams, bridges and boats are artistically drawn, with a perspective more perfect than usually attends such old Chinese productions.

No mark.

Period, Kang-he (1661-1722).

Height, 17 inches.

Base, 4x5 inches.

Top, 4x5 inches.

Plate XXVII



No. 50

PLATE XXVII

BLUE AND WHITE VASE

Main surface covered with foliage and flowers. On each of four sides is a reserve of pure white in which are bamboos and sprigs of blossoms. About the base is a panel band. On the shoulder are bands of Joo-e heads, trelliswork and of scrolls. Sweet flags surround the white neck with another band of large Joo-e heads at rim.

No mark.

Period, Kang-he (1661-1722).

Height, 17½ inches.

Base, 7 inches.

Top, 7 inches.



53

52

51

Nos. 51 and 53

PLATE XXVIII

TWO BARREL STOVES. BLUE AND WHITE

These pieces were made during the Kang-he period. They were used as stoves and chairs combined. A brazier of live coals was placed inside the chair from beneath. The top is perforated in the same manner as is shown on the side to permit the heat to escape. With the long Mandarin gowns extending to the floor the heat from the coals was effective.

No mark.

Period, Kang-he (1661-1722).

Height, 19 inches.

Ends, 12½ inches.

No. 52

UMBRELLA STAND. BLUE AND WHITE

This piece is a beautiful example of the best of the old blue and white. The decoration consists of many varieties of feathered animals on foot and wing, also of shrubs painted in brilliant blue under the glaze. The field of the purest white is marked out with bands of trellis and fret-work. Because of the perfection of glaze and color this piece is often chosen as an example of the best of the Kang-he blue and white.

No mark.

Period, Kang-he (1661-1722).

Height, 24 inches.

Diameter, 9 inches.

Plate XXIX



IMPERIAL BEAKER VASE

The entire surface is covered with conventional paeonies and foliage. Two fabled phoenixes on the neck of the vase and two on the body seem to float among the foliage, as if in the clouds. This fabled bird, the *fung-kwang*, is the Empress' crest. Only pieces made at the Imperial factory and for the Imperial household carry this crest as a decoration, hence such pieces are highly prized and valuable. The porcelain is of purest blue and white, and unblemished glaze.

Period, Kang-he (1661-1722).

Height, 17½ inches.

Base, 5½ inches.

Top, 8 inches.

Plate XXX



57

65

79

69

56

67

78

62

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68

BLUE AND WHITE SEMI-EGGSHELL RICE BOWLS

Three of a set of eight in this collection. They are from the Viceroy Tien collection and were gifts from Emperor Kang-he in 1670, while Tien was Viceroy at Chin Cheu, where his remains were buried and his descendants still reside (see page 20).

There is no finer example of blue and white than these pieces afford. The *fung-kwang*, or phoenix, a fabulous bird with a vertebrate tail, is the outstanding figure on each piece. The phoenix was the emblem of the Empress. To place this crest on any work of art not intended for the Imperial family was punished by death, so no question arises as to the authenticity of these pieces.

Mark: Two fishes joined by fillets within two blue rings.

Period, Kang-he (1661-1722).

Nos. 62, 65, 67-69

RICE PATTERN CUPS

This beautiful decoration was made by cutting out the designs in the body of the paste, then filling in the apertures with glaze. The designs were usually leaves or flowers or stars, made of small holes cut in the thin paste, each hole being in form that of a grain of rice. When filled with the glaze, the design shows up as translucent, giving a charming effect. This interesting ware was produced during the Kien Lung period (1736-1795). In the set are two bowls and two tea cups with covers.

Nos. 78-79

A PAIR OF BRUSH HOLDERS

Blue and white covered with varied scenes running at will around the pieces. Mountains, sea, trees, pagodas, junks, sampans and arched bridges combine to make up the ensemble. These pieces, because of their perfection in all that goes to make the best of the old blue and white lost art pieces, are often used as examples

Mark, four Chinese characters.

Period, Kang-he (1661-1722).

Height, $8\frac{1}{2}$ inches.

Diameter, 3 inches.



Nos. 80 to 96

Nos. 80 to 96

PLATE XXXI

A COLLECTION OF BLUE AND WHITE

On this plate is a group of sixteen small pieces of blue and white. The two vases with bird decorations are of the Keen-lung period, 1736-1795, as is the lower bowl at the left on a stand and the two small bowls on either side of the center piece. The saucers in the rear with cups in front are beautiful examples of the popular old willow patterns as they were produced in the Kang-he period. The other pieces are also Kang-he productions (1661-1722).

The center piece, an incense burner, is especially worth calling attention to. The glaze is of the purest white. The decoration consists of Buddhist emblems and of symbols and signs in blue.

Mark, two blue rings. Period, Kang-he (1661-1722).

SAM SUI CUPS

Four of a set of eight small Samsui cups in foreground. These are beautiful little examples of the old ware. They bear on their base in blue under the glaze the Chinese written character denoting jade, by which the artist indicated that he produced an article "as valuable as jade." The decoration represents horses feeding on the overhanging branches of weeping willows.

Period, Kang-he (1661-1722).

Height, $1\frac{1}{4}$ inches.

Width, $2\frac{1}{4}$ inches.

Plate XXXII



101

100

99

98

97

No. 97

PLATE XXXII

PERSIAN WATER BOTTLE

With long, slender neck, slightly flaring at top. Blue and white. The entire bowl, above a border scroll at the base, is covered by small scrolls, woven so closely that the white base is almost obscured. Among these scrolls are numerous conventionalized paeonies, and chrysanthemums. The neck is covered with sweet flags. About the shoulders and the rim are bands of flowers and foliage. The decoration is odd and unusual, but artistic and attractive.

Mark, two blue rings.

Period, Kang-he (1661-1722).

Height, $13\frac{1}{2}$ inches. Base, $5\frac{1}{2}$ inches. Top, $3\frac{1}{2}$ inches.

No. 98

BLUE AND WHITE GINGER JAR

Of rare beauty and unsurpassed quality. The pattern is usually called hawthorn, or Prunus. The blossoms appear in the flaked blue, as reserves of white. There are no branches, or stems. The blossoms appear to have fallen upon small pieces of cracked ice. These old unblemished pieces are rare and very valuable.

Period, Kang-he (1661-1722).

Height, 4 inches. Base, 2 inches. Top, 1 inch.

No. 99

PERSIAN WINE BOTTLE

Of blue and white. The decoration consists of dragons floating among the clouds.

No mark.

Period, Keen Lung (1736-1795).

Height, $11\frac{1}{2}$ inches. Base, $4\frac{1}{2}$ inches. Top, 2 inches.

No. 100

INCENSE BURNER, WITH COVER AND CARVED STAND

Blue and white. While the form of this piece is not attractive, experts have pronounced the glaze and both the white and the blue as superior to any piece they ever examined. Unfortunately the rim at some time has been nicked, then ground down, which detracts from its appearance.

Height, $3\frac{1}{2}$ inches.

Diameter, $9\frac{1}{2}$ inches.

No. 101

BEAKER VASE

Blue and white. The wide flaring trumpet-shaped mouth and graceful outlines of the piece, as well as the fine smooth glaze, pure white and exquisite blue all combine to make one of the finest specimens of Kang-he blue and white, among the scores of fine specimens in this collection.

No mark.

Period, Kang-he (1661-1722).

Height, 15 inches. Base, 5 inches. Top, 8 inches.



No. 102

PLATE XXXIII

BEAKER VASE

With trumpet mouth and powdered blue under the glaze. The decoration consists of ascending and descending branches of hawthorn in the form of white reserves in the purest of blue.

No mark.

Period, Kang-he (1661-1722).

Height, 18 inches.

Base, $5\frac{1}{2}$ inches.

Top, $9\frac{1}{2}$ inches.

Plate XXXIV



No. 103

PLATE XXXIV

GINGER JAR

Decoration, clouded flaked blue in which the white reserves are glob Prunus blossoms. There are no examples of ancient Chinese porcelains more highly prized than these old "hawthorn" blue and white ginger jars. They have frequently sold for from five thousand dollars each to as much as twenty thousand dollars.

The blue is laid on in flakes to represent cracked ice upon which the blossoms of the Prunus were supposed to fall in early spring as the ice floated down stream; at least a poetic conception well executed.

Mark, two blue rings.

Period, Kang-he (1661-1722).

Height, $8\frac{1}{2}$ inches.

Body, 9 inches.



No. 104

PLATE XXXV

BEAKER VASE, WITH FLARING TRUMPET MOUTH

Blue and white. The decoration consists of sprays of foliage running at will all over the surface, with here and there a Hibiscus flower protruding through the leaves. A small diaper band about the shoulder is the only break in the profusion of leaves.

Period, Kang-he (1661-1722).

Mark, two blue rings with Chinese private seal.

Height, 16½ inches.

Base, 6 inches.

Top, 9 inches.

Nos. 105-106

TWO SMALL IMPERIAL VASES

(Seven Inches High)

With five-clawed dragons floating in the clouds. The white is pure, the blue dragons and clouds are touched with rose colored tints. On the bottom are also painted in blue with the same rose tints, two dragons. The pieces are finely executed and the quality the best.

Period, Yung-Ching (1722-1736).

No. 107

INVERTED PEAR SHAPED JAR

Of brilliant flaked blue representing cracked ice, in which the decoration consists of reserves in the purest white. The Prunus, or plum blossoms, spread over the entire surface in both ascending and descending branches. This decoration is also known as the hawthorn pattern. The broken ice flakes are in the finest sky blue, and the apparent depth of the glaze and the skill of the artist in piling the flakes one against the other carry out the aim of the artist to represent cracked ice.

The form is most attractive. The top is without flange, the bowl is large and tapers down to the small base upon which it stands.

Marks: Two blue rings within which are the four characters of the Kang-he period (1661-1722).

Height, 16 inches. Base, 7 inches. Mouth, 4 inches.

No. 108

BEAKER VASE, WITH FLARING TOP

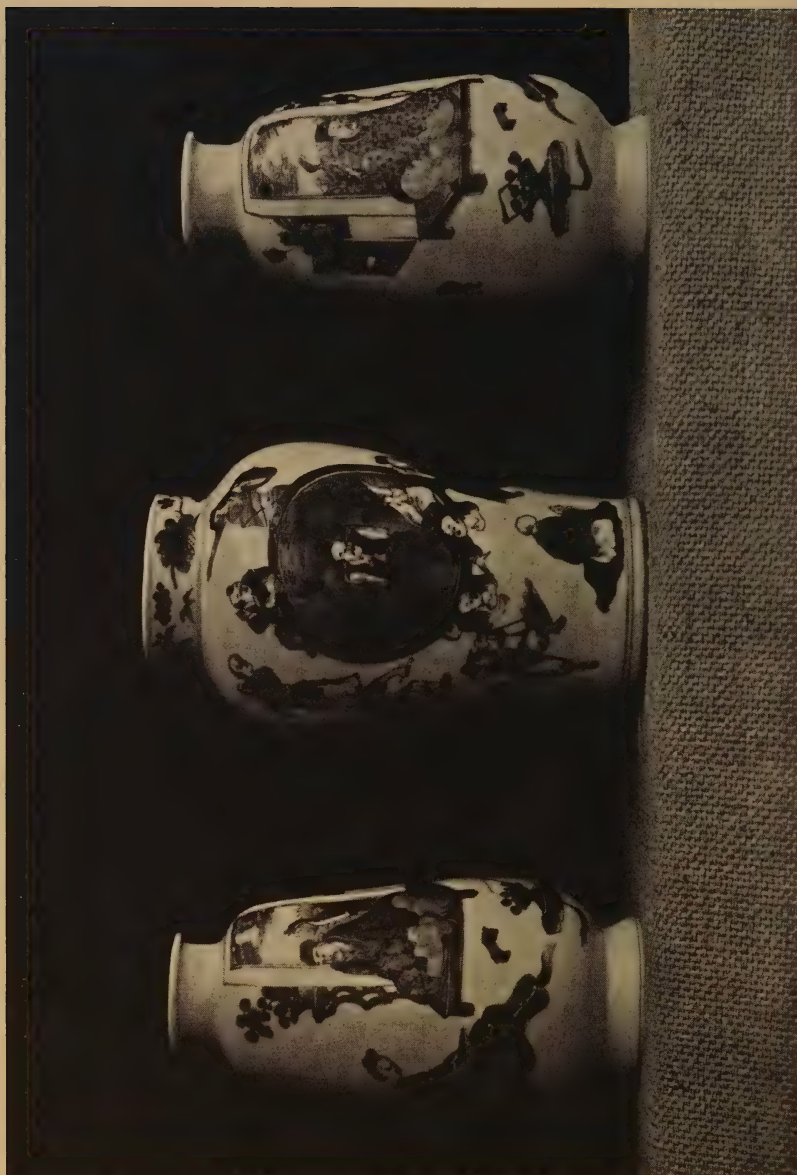
Blue and white of the late Ming period. The glaze is clear and smooth, the white pure and the color of a pale blue, more common to that period and in contrast to the rich cobalt colors of the Kang-he reign. The motif is that of fishermen, in the lower panel, hauling in a seine, one man pulling from the shore, another from a boat; next above are reserves of flowers and foliage; on the neck and flaring top is a mandarin in official robes, presenting to his son his future bride who is accompanied by her maid.

Mark, two blue rings with a leaf.

Period, Ming. Height, 18½ inches. Base, 6½ inches.

Top, 8¾ inches.

Plate XXXVI



111

110

109

Nos. 109, 110, 111

PLATE XXXVI

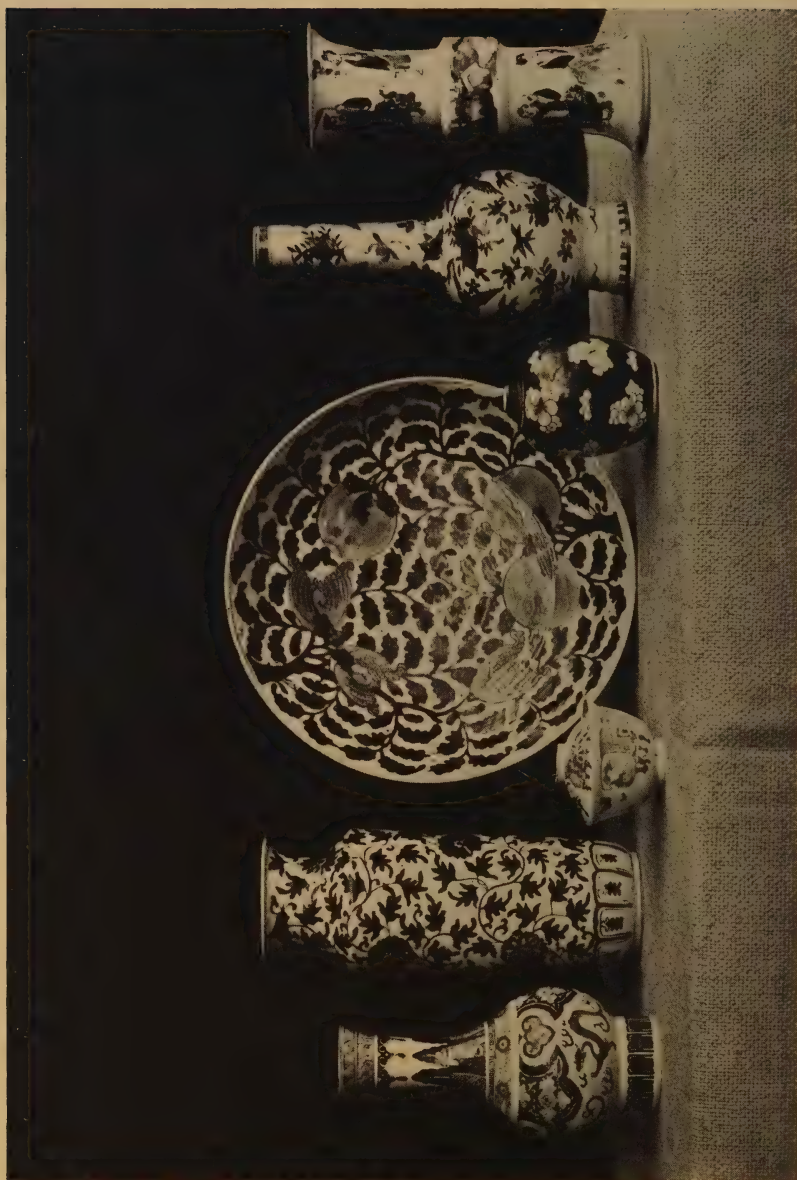
BLUE AND WHITE VASES (A set of three)

The main surface is in pure white on which are numerous immortals, characters, emblems and foliage. Valued for the purity of glazes and color.

Mark, Kang-he (1661-1722).

Height, 9 inches.

Plate XXXVII



112 113 115 120 121 122 124

No. 112

PLATE XXXVII

FLOWER VASE (Blue and White)

Flower Vase with long neck slightly flaring toward the mouth. The body is in the purest white, the decoration in deep cobalt blue. At the base is a deep panel band above which the bowl is covered with dragon floating in the clouds chasing the pearl of great price. There are also reserves containing flowers of the four seasons alternated with large Joo-e heads.

On the neck are sweet flags and near the top are four bands of trellis and diaper work. This is a most valuable and rare example of the blue and white of the best period.

Mark, Kang-he (1661-1722). Height, 10 inches.

No. 113

CYLINDRICAL VASE

Cylindrical Vase, one of a pair, in blue and white. The decoration is peonies and foliage running at will all over the surface of the piece. Both the white and the blue are of the purest and the glaze smooth and perfect. No mark. Period, Kang-he (1661-1722).

Height, 12 $\frac{1}{4}$ inches. Base, 3 inches. Mouth, 4 $\frac{1}{2}$ inches.

No. 120

PLATE (Blue and White)

Plate, Blue and White. The entire surface is covered with branches of shrubs the leaves of which are arranged in concentric circles.

No mark. Period, Kang-he (1661-1722). Diameter, 14 inches.

No. 121

GINGER JAR (Hawthorn Pattern)

Ginger Jar, Hawthorn Pattern. Short unglazed neck. The entire surface is covered with flaked blue of unexcelled quality. In the blue are reserves of pure white in the form of prunus blossoms without stems. The flakes of blue represent broken ice chips piled one against the other on which the blossoms have fallen when the ice had floated down stream to warmer climes which is the idea the artist sought to convey.

There are no examples of ancient porcelain more popular or more valuable than these Kang-he blue and white ginger jars. This small specimen is worthy of its class.

No mark.

Period, Kang-he (1661-1722).

Height, 5 inches.

No. 122

BOTTLE NECK VASE (Blue and White)

Bottle Neck Vase, blue and white, with long slender neck. One of a pair in this collection. Decoration in bright blue of birds, flowers, butterflies and other insects among foliage which covers the entire surface. Period, Keen-lung (1736-1795).

No. 124

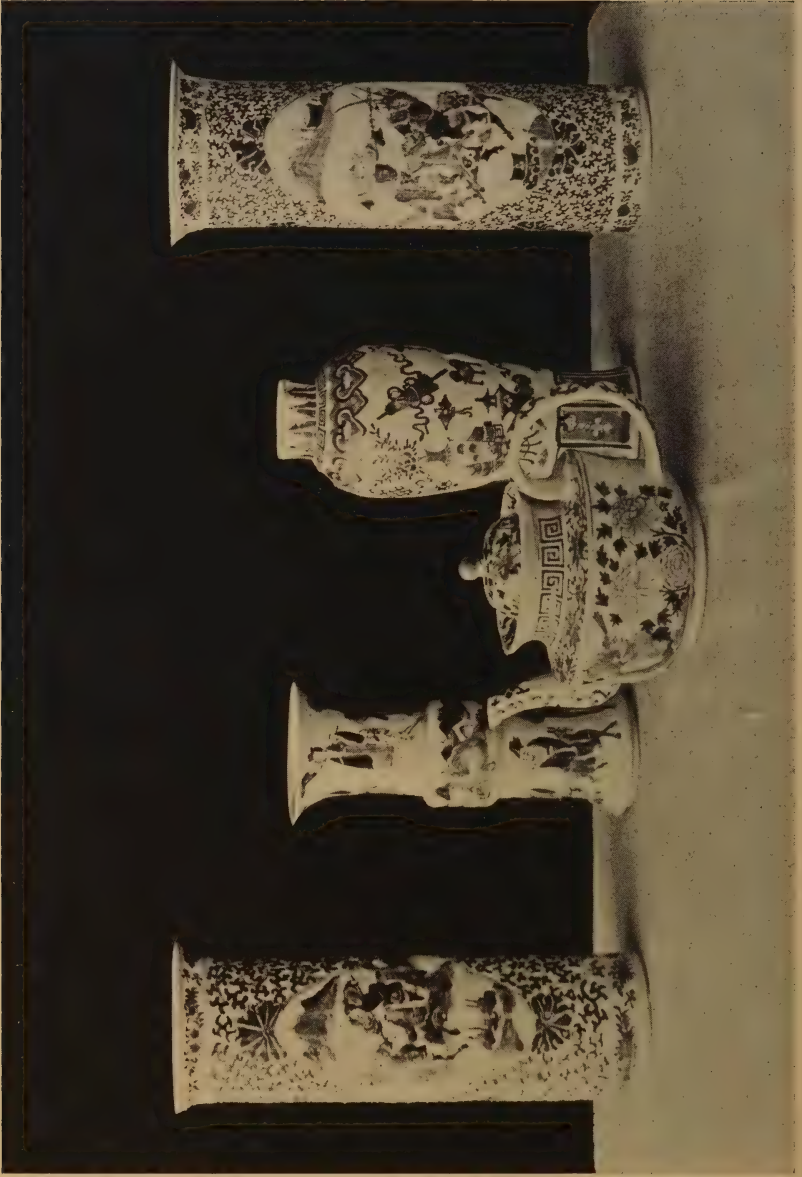
BEAKER (Blue and White)

Beaker, Blue and White. One of a pair. Remarkable for the purity and depth of its glaze and the sky blue of the decoration.

Mark, Kang-he (1661-1722).

Height, 11 inches.

Plate XXXVIII



126

129

128

127

125

PAIR OF CYLINDRICAL HOLDERS (Blue and White)

Main body covered with fret-work in brilliant blue. Two white reserves, one on each side, in which are two warriors mounted on horses, armed with long lances, in combat. The decoration is marked off by narrow bands, flowers and fruits at top and bottom.

Mark, in four characters—Kang-he (1661-1722).

Height, 14 inches.

Diameter, 4 inches.

No. 127

BEAKER (Blue and White)

The white is of the purest and the blue the deep cobalt of the Kang-he period. The decoration on the upper and lower sections consists of the Eight Immortals, said to have lived a thousand years before Christ and possessed the elixir of immortality. They are mounted on animals, some of them mythical, and hold their emblems in their hands. One of a pair.

Mark—Four Characters—Kang-he (1661-1722).

Height, 10½ inches.

Base, 3½ inches.

Top, 4½ inches.

No. 128

TEA POT

Tea Pot, with porcelain handle and spout. Blue and white. Decoration paeonies, chrysanthemums, rocks and shrubs, also a few magpies to give life to the scene. A key pattern band surrounds the neck on the outside while on the inside of the flange swastika emblems, bees and peaches, all emblems of happiness, alternate in a band artistic and expressive. The white is pure, the blue of the best of the Kang-he period.

Mark: Four Characters.

Period, Kang-he (1661-1722).

Height, 5 inches.

Base, 4 inches.

Top of flanged rim, 4½ inches.

No. 129

PEAR SHAPE VASE (Blue and White)

Pear Shape Vase. Blue and white, with short bottle neck. The decoration is spread all over the piece, consisting of scrolls, emblems and charms. About the neck is a band of sweet flags. The drawings are most artistic, the glaze and coloring brilliant and uninjured.

Mark—Four Characters—Kang-he (1661-1722).

Height, 11 inches.

Base, 3½ inches.

Top, 2 inches.

Plate XXXIX



No. 130

PLATE XXXIX

BULBOUS GINGER JAR

Blue and white, the blue being laid on in flakes representing broken ice. The white appears in the form of branches of hawthorn, or Prunus, spreading over the surface as reserves from the blue. A valuable specimen.

Mark, two blue rings.

Period, Kang-he (1661-1722).

Height, 13 inches.

Base, 7 inches.

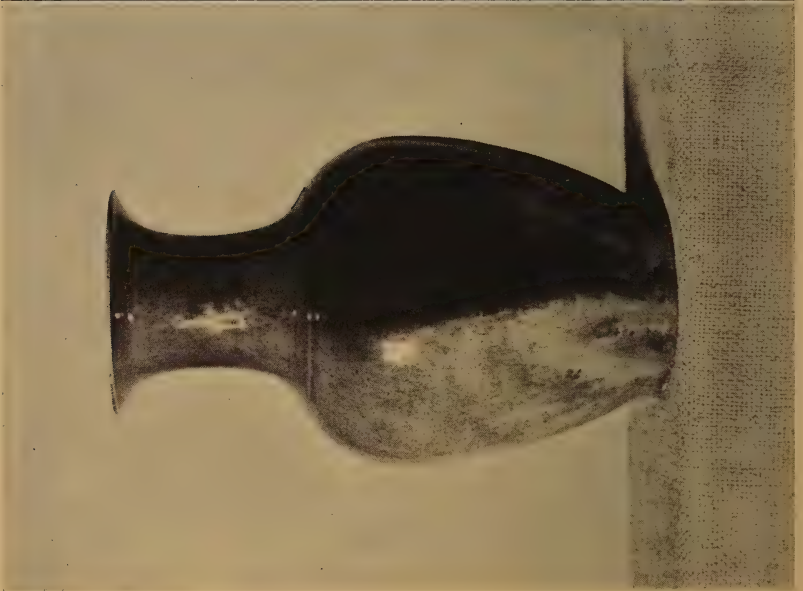
Top, $4\frac{1}{2}$ inches.

Bowl, $10\frac{1}{2}$ inches.

Plate XL



132



131

CELEDON VASE, PEAR SHAPED (Flambé)

The flambe, or splashed celedons are freaks which sometimes result in producing pieces of wondrous beauty. They were intended to be *sang de boeuf*, or ruby red colors, but instead came out of the furnace with splashes of purple and blue, sometimes in grotesque forms. On this vase the colors are divided into four sections running from rim to base. On two opposite sides the ox-blood red came out with brilliant perfection, while the two opposite quarters are a mixture of purple and blue oddly blended with the edges of the red.

Period, Yung-Ching (1723-1736).

Height, 13 inches.

Base, $4\frac{1}{2}$ inches.

Top, 5 inches.

CELEDON BEAKER VASE (Color: sea green)

The glaze is very smooth and without flaw. The decoration consists of engraved scrolls, foliage and flowers running all over the piece with a band of Joo-e heads on the shoulder. The rim is flaring. The figures seem to stand out as if in *bas-relief*, but the surface of the glaze is smooth.

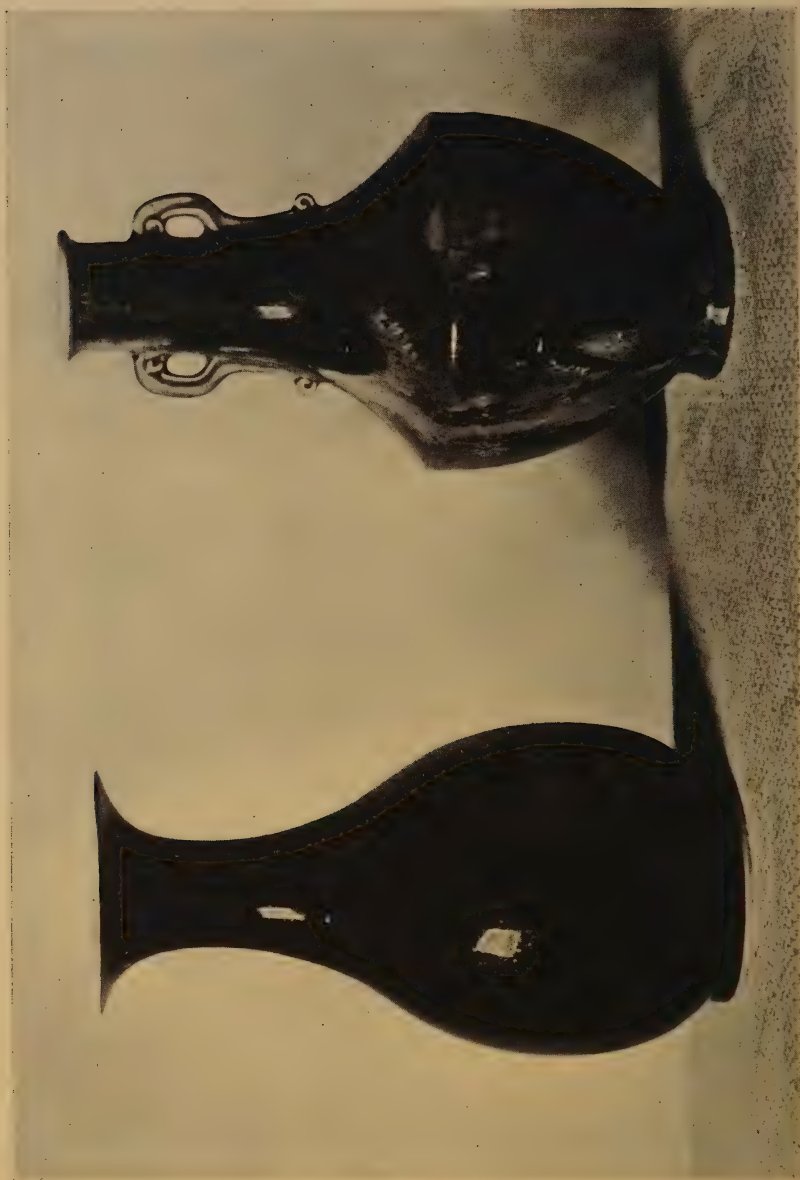
No mark.

Period, Yung-Ching (1723-1795).

Height, 15 inches.

Base, $4\frac{1}{2}$ inches.

Top, $5\frac{1}{2}$ inches.



135

134

PEAR SHAPE VASE

Mirror, black. One of a pair, with slender neck and thin flaring mouth. The glaze is beautifully clear and, as its name indicates, reflects objects clearly like a mirror. The pieces were produced both in the Kang-he and Yung-Ching periods, with equal merit. Being unmarked, it is not easy to determine to which reign a given piece belongs.

Period, 1700 to 1730.

Height, $8\frac{1}{2}$ inches.

Base, 3 inches.

Top, $3\frac{1}{4}$ inches.

SMALL FLAMBE VASE

Splashes of blue and purple streaks over brilliant ruby red. With ears in light blue tint. Secured in Imperial palace in 1900, during Boxer uprising.

Mark, Keen-lung (1736-1795).

Height, 9 inches.

Base, $2\frac{1}{4}$ inches.

Top, $1\frac{1}{2}$ inches.

FLAMBE

Flambe is a freak. Many of the beautiful flambes were intended to be *sang de boeufs* but in firing, instead of coming out with the ox-blood, or ruby red, they are splashed with blue and gray in various tints and splotches. So much were some of these prized by the Chinese that they experimented by making sudden changes of temperature in firing, hoping to obtain the splashes of color in some desired fantastic shapes. The best of these flambes were produced during the Yung-Ching and Keen-lung periods. However, fairly good pieces are produced today, many of which are placed on the market as genuine Keen-lung productions. The clear, bright red pieces, free from clots, with a bluish tint at the top of the flaring rim and extending down the neck are characteristic of modern productions.



No. 136

PLATE XLII

BOTTLE NECK VASE

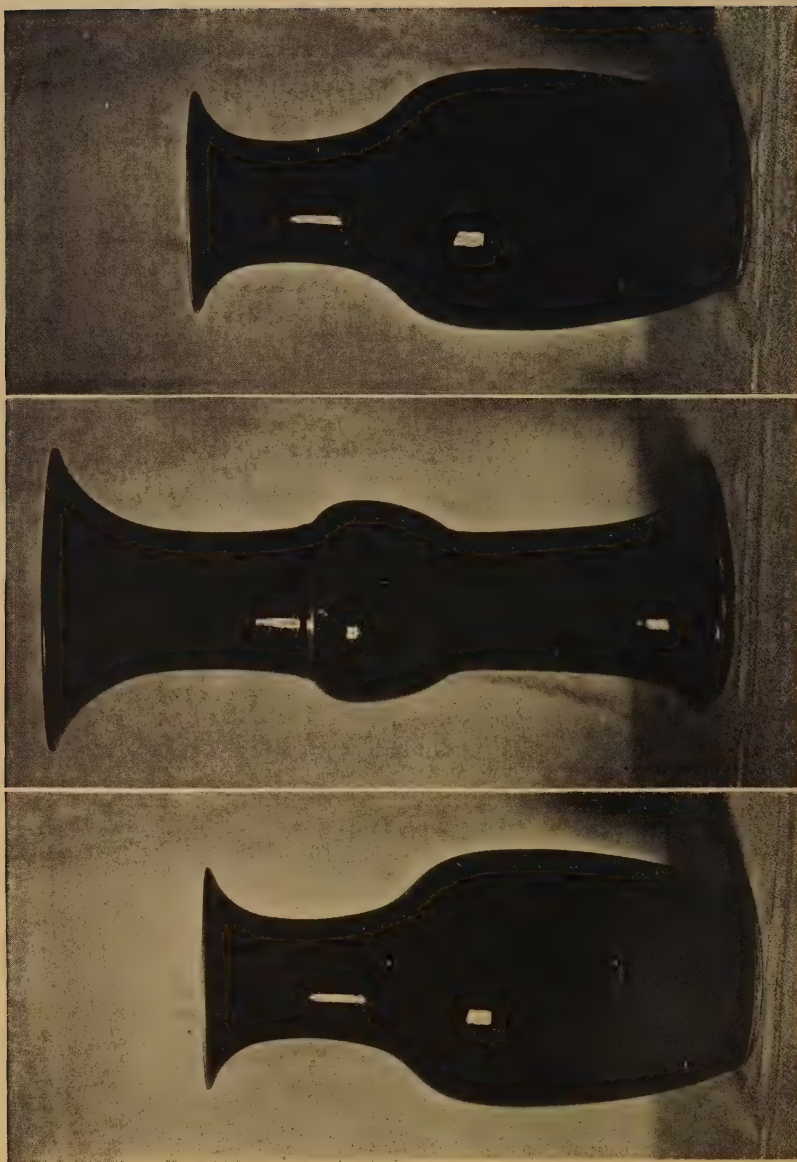
With long neck, slightly flaring mouth and cylindrical body with sloping shoulders. Pigeon blue of the most brilliant, deep glaze. This is a charming piece because of the perfection of its single color, as well as its graceful form. It is one of the most highly prized pieces in the collection and of great value.

Period, Kang-he (1661-1722).

Height, 21 inches.

Base, $5\frac{1}{2}$ inches.

Top, $2\frac{3}{4}$ inches.



139

138

137

Nos. 137, 138, 139

PLATE XLIII

BEAKER WITH TWO PEAR SHAPED VASES TO MATCH

A monochrome decoration of sky blue, or mazarine blue. The depth and brilliancy of the glaze and coloring gives this trio an attractiveness despite their want of variety in decoration. They have been well preserved and are free from blemish. Just as the unrivaled ruby red pieces reached their highest perfection in the period of Kang-he, so the best of the monochrome blues came in the succeeding reign of Yung-Ching (1723-1736), and to this period this trio belongs.

Beaker: Height, 22 inches; Base, 8 inches; Top, 10 inches.

Vases: Height, 18 inches; Base, 6 inches; Top, 8 inches.

Plate XLIV



No. 140-141

PLATE XLIV

FAMILLE ROSE VASES

Cylindrical in form. Made during brief reign of Yung-Ching, when the most valuable porcelains in existence were produced. The decoration is all the soft rose tints which first appeared in this reign. The motif is that of a garden scene extending around the body of the piece, in which loiter Chinese ladies beautifully costumed and gracefully posed.

The beauty of this exquisite pair is enhanced by five bands whose varied width and form, in artistically balanced proportions, bear testimony to the superior genius of the artist who painted the pieces. Only two vases with similar decorations were ever painted by these old master artists. It is only in rare instances that both pieces have survived free from blemish, as are these beautiful examples of the best period.

Period, Yung-Ching (1723-1736).

Height, 23 inches.

Base, 5 inches.

Top, 4 inches.



144

142

143

BUTTERFLY PLATE

The face of the plate is white, on which are painted numerous butterflies of varied sizes and gorgeous colors. On the rim these insects are so crowded and overlapped that they form a band of brilliant colors. The butterfly is the sign of conjugal felicity. In fact, it is sometimes called the Chinese Cupid. The origin of this is to be found in the story told by the Taoist philosopher, Chuang-tzu, of a young student who, running after a beautiful butterfly, unknowingly intruded into the private garden of a retired magistrate, whose daughter he thus saw and was so struck with her charms that he determined to work very hard and try to obtain her for his wife. In this he was successful and rose to high rank.

No Mark.

Period, Yung-Ching (1723-1736).

Diameter, $10\frac{1}{2}$ inches.

Nos. 143, 144

FAMILLE ROSE RICE BOWLS

Each is one of a pair in this collection. The decoration is in polychrome in which the rose tints govern. These bowls are beautiful specimens of a period when the finest five-colored porcelains in existence were produced.

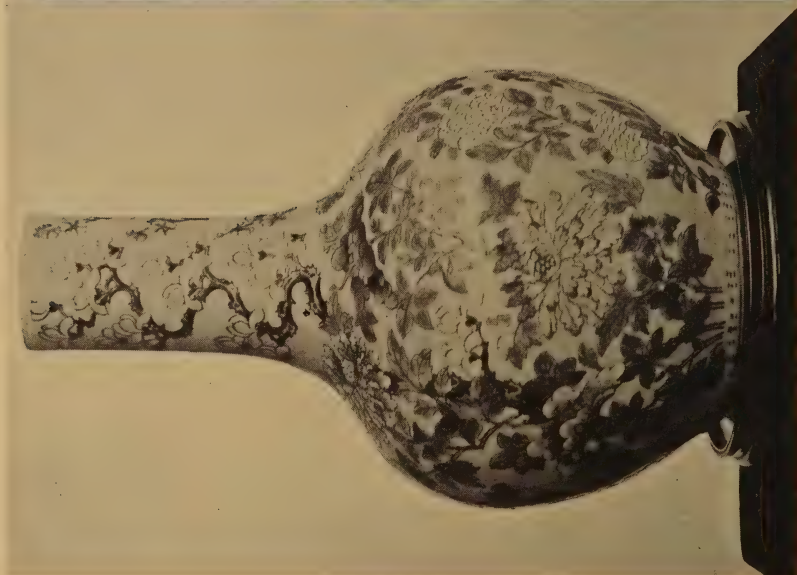
Period, Yung-Ching (1723-1795).

Diameter, 7 inches.

Height, 3 inches.



146



145

Nos. 145, 146

PLATE XLVI

BOTTLE NECK VASES WITH FAMILLE ROSE DECORATION

All over the large swelling bowl and the neck are flowers and foliage in green, red, blue, violet and yellow, among which are the most brilliant butterflies in gorgeous colors. The butterfly is the emblem of happiness. The painting as well as the glaze, by its high degree of artistic skill, places this piece as either that of the Yung-Ching, or the first decade of the Keen-lung reign, when the *famille rose* reached its nearest perfection. Glazed base.

No mark.

Period, Yung-Ching (1723-1736).

Height, 17½ inches.

Base, 6 inches.

Top, 3 inches.

Plate XLVII



148



147

No. 147

PLATE XLVII

CYLINDRICAL VASE

Short bottle neck with flanged rim. The entire surface is covered with soft pale pink of the *famille rose* type, on which the decoration is painted. Branches of hawthorn in black and aubergine spread over the entire surface of the vase, with blossoms in pale yellow. On the branches rest magpies. With the early blossoms of the *Prunus* before the leaves have made their appearance and the mating magpies, the scene is intended to represent Spring. The vase is remarkable for its delicate tints, its fine penciling and artistic execution.

No mark.

Period, Yung-Ching (1723-1736).

Height, 18 inches.

Base, 4 inches.

Top, 4½ inches.

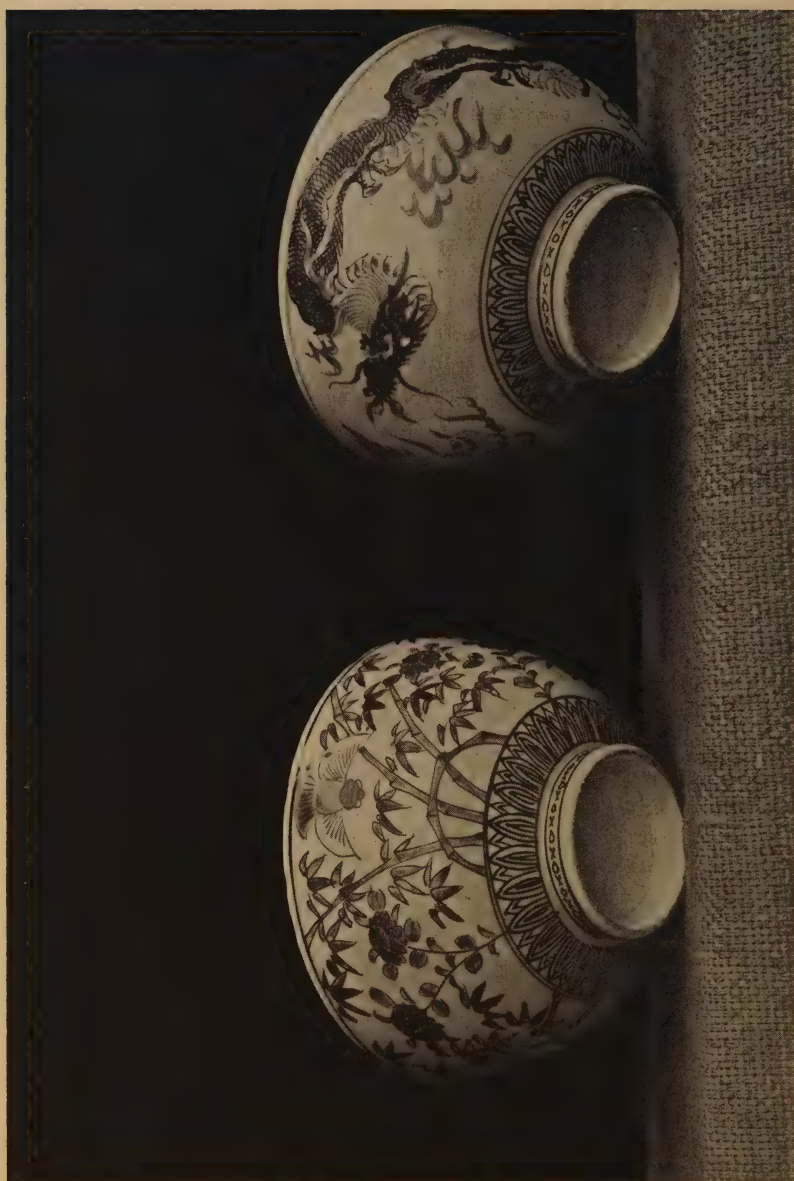
No. 148

SQUARE RETICULATED VASE

With round neck and flaring mouth. The network of the reticulated sides is so designed as to follow the outline of the decoration, which for each of the four sides shows a different scene. Mandarins, horses, tigers, elephants and mythical animals go to make up the various pictures. The five colors of the Yung-Ching period, together with the pale pink employed as a background all over the piece, as well as the excellence of the technique, place this as a product of the Yung-Ching period (1723-1735).

Height, 17½ inches.

Plate XLVIII



152

149

No. 149, 152

PLATE XLVIII

RICE BOWLS

One each of two pairs of fine, hard, translucent porcelain bowls of the best period of the production. The decorations are in three colors. One set with two dragons encircling the bowl, the other with bamboo and flying insects.

No mark.

Period, Yung-Ching or early Keen-lung (1723-1736).

Plate XLIX



153 157 159 161 160 162 164 166 154 168 172

163

Nos. 153-172

PLATE XLIX

A VARIED GROUP OF SMALL PIECES

Consisting of vases, dishes, bowls and tea-cups, being representative of many others in the collection. The vases are Kang-he pieces (1661-1722). The large dish is Yung-Ching; decoration the Phoenix (1723-1736). The bowls and cups Keen-lung (1736-1795). The cups are egg-shell porcelains, translucent and frail.



No. 173

PLATE L

POLYCHROME VASE

Of pure white decorated with Chinese mandarins mounted on mythical animals in green, rose, blue, vermilion red and yellow. They are followed by attendants bearing banners. The neck is circled with swordsmen fencing.

No mark.

Period, Keen-lung (1736-1795).

Height, 14 inches.

Base, 4 inches.

Top, 5 inches.



175

174

POLYCHROME VASES

A Pair of Polychrome Vases, of the Keen-lung period. In form they are square with increasing size up to the shoulder. The neck is also quadrilateral with concave sides. There is a broad band of paneled lattice work around the base, one at the shoulder and another at the rim. The decorations consist of mandarins in elaborate robes with attendants. The portraits are finely drawn and the color, which is of the *famille rose* type, includes green, blue, brown, rose and yellow.

While these pieces are excellent for the period they do not equal in artistic execution the products of the Imperial factories of the Kang-he and Yung-Ching reigns which preceded Keen-lung. Doubtless these pieces were made during the early part of the reign, or about A. D. 1740.

No mark.

Period, Keen-lung (1736-1795).

Height, 23 inches.

Base, $5\frac{1}{4}$ inches.

Top, $6\frac{1}{4}$ inches.



190

187

176

185

178

182

180

KEEN-LUNG IMPERIAL DISH

With five-clawed dragon. Imperial yellow covers the face of the dish with a key pattern band at the rim in aubergine, pale blue and light pink colors. Over the yellow surface is enamel scrollwork, flowers and fruits in blue and rose tints. There are five circular reserves in white, each with an Imperial five-clawed dragon in gold and *famille rose*, lightly touched with green. The center disk has a border of blue on which is laid a band of Joo-e heads in rose tint.

The outside is in rice-tinted white over which are scrolls and flowers in enameled colors. It is a piece of striking beauty and as the crest shows was made for the Imperial household.

Period, Keen-lung (1736-1795).

Height, $2\frac{1}{2}$ inches.

Diameter, 12 inches.

IMPERIAL YELLOW DISH (One of a pair)

With five-clawed green dragon on face, also encircling the outer side. The piece was made during the early part of the reign of the last Emperor. It does not equal in artistic beauty the Keen-lung dish in this picture, but is of good quality. As it was obtained from the Imperial palace during the Boxer uprising in 1900 it takes on added interest.

Mark—Kwang-shiu (1875).

Height, $2\frac{1}{2}$ inches.

Diameter, 11 inches.

The other pieces in this plate are Keen-lung productions in *famille rose* colors.



191

192

193

194

CYLINDRICAL VASE (Polychrome)

Cylindrical Vase, polychrome, with bottle neck and flanged rim. At the base is a broad trellis band in colors. The main body of the vase is in white. The scene, or motif, is of a lover presenting a pearl to his lady love standing beneath a weeping willow. The lady's maid attends near by, while the groom holds his master's horse. On the shoulders of the vase is a band of trellis work in which are four small reserves filled with symbols and emblems. On the neck are seven different bands of various colors and designs.

Mark—Leaf in two blue rings.

Period, Kang-he (1661-1722).

Height, 18 inches.

Base, 6 inches.

Top, $4\frac{1}{2}$ inches.

Nos. 192, 193

PAIR OF TEA CADDIES

Fine porcelain decorated in *famille rose*. Unglazed base. The decoration consists of mandarins and attendants, one with the official umbrella, painted rose vert colors of the Keen-lung period.

No mark.

Period, Keen-lung (1736-1795).

Height, 5 inches.

Size, $2\frac{1}{4} \times 3\frac{1}{2}$ inches.

No. 194

BOTTLE NECK VASE, FAMILLE ROSE

The neck is long and slender with flaring mouth. The colors are deep and rich, the drawings and technique of rare merit. The costumes of the persons in the decorations as well as the beautiful scroll work and diaper bands are in the rose and green tints which have made the productions of the Yung-Ching and early Keen-lung periods so popular.

Mark—Two blue rings.

Period, Keen-lung (1736-1795).

Height, 18 inches.

Base, 5 inches.

Top, $4\frac{1}{2}$ inches.



No. 195

PLATE LIV

PEAR SHAPED VASE (With flaring mouth and ears)

The main body of the vase is of soft unglazed pottery, in light yellow tint and grained surface. On each of four sides are large medallions of pure white porcelain surrounded by raised border in colors. In the medallions are landscapes and Chinese persons—in some males, others females. Outside these reserves are conventionalized and mythical animals, as well as branches and flowers.

No mark.

Period, Taou Kwong (1821-1851).

Height, 16 inches.

Base, 5 inches.

Top, 6 inches.



No. 196

PLATE LV

CELEDON VASE

With brown crackle glaze over which is a blue enamel decoration, consisting of a tree and fungus plants. The background for the tree is gray crackle in which appear splotches of the brown, while the rest of the surface is a fine brown crackle. Two storks, emblems of conjugal happiness, complete the picture.

No mark.

Period, Keen-lung (A. D. 1736-1795).

Height, $18\frac{1}{2}$ inches.

Base, $5\frac{1}{2}$ inches.

Top, $5\frac{1}{2}$ inches.



197

200

No. 197

PLATE LVI

GRAY CRACKLE VASE

One of a pair. With bottle neck and flange rim. Glazed pottery on soft paste. Decoration Chinese figures on mythical animals done in colors.

No mark.

Period—A Ming production, about A. D. 1600.

No. 200

GRAY CRACKLE VASE

One of a pair, with ferruginous bands at the base, on the shoulder and on the outer rim of the mouth. On the neck are iron-colored ears in the form of lions, while the dragons in raised figures encircle the shoulder of the pieces. The decoration on the body represents a battle scene in red, green, blue, yellow and *aubergine*, applied as an enamel. Mark Ching-hua (1465-1488), but are doubtless an imitation. Made during the Keen-lung period (1735-1795). There are many modern imitations of this ware with same marks, in the markets of Canton and Shanghai. They are inferior in glaze and artistic decoration. On the other hand, they could not be imposed on one familiar with ancient ware and recent imitations.

Height, 14 inches.

Base, 5 inches.

Top, 6½ inches.

PLATE LVII



212
213
214

209
210
211

207
208

204
205
206

201
202
203

Nos. 201-214

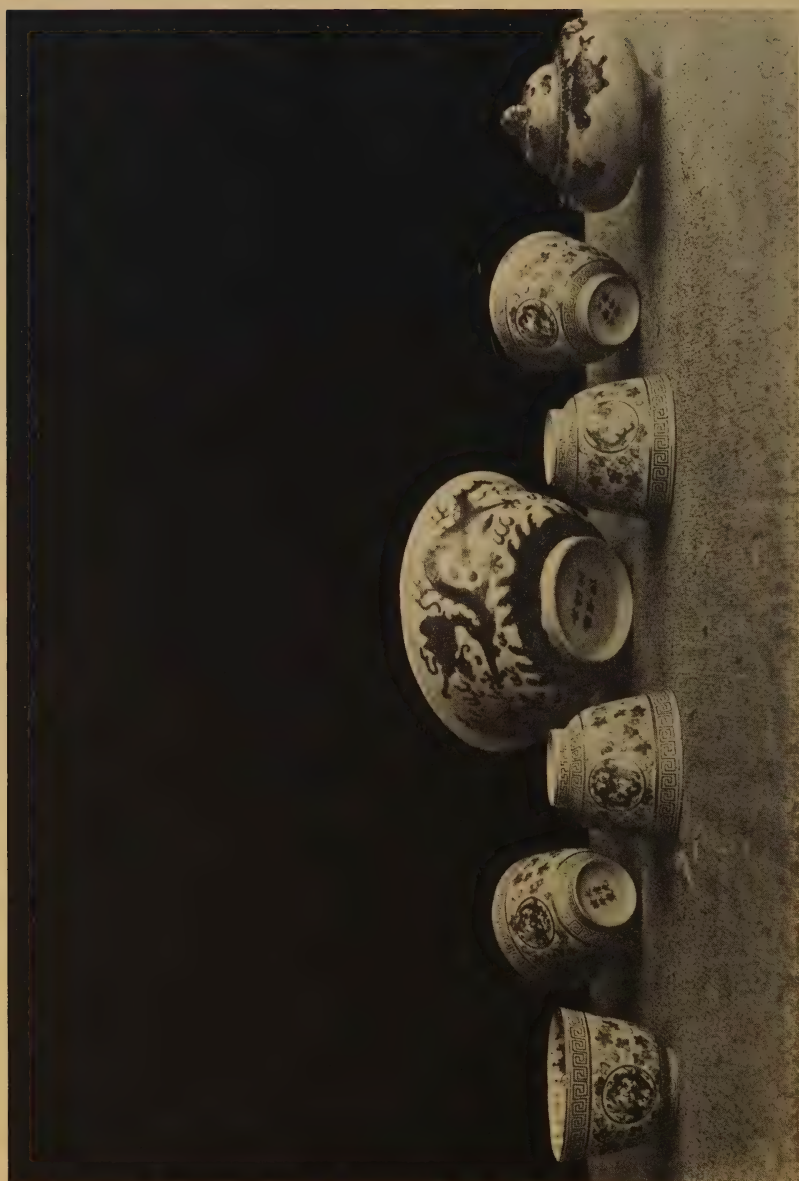
PLATE LVII

PLATES OF VARIED PERIODS

In this group of fourteen plates are samples of productions of three hundred years. The two central pieces are celestons of an early Ming period. The lower one is of special merit. It is very heavy and the celestion glaze is of pale green jade color, remarkably smooth and clear. The decoration in blue, of mountains and sea, with fishermen and their huts is the work of an artist.

The other pieces are representative of their period and date from Kang-he (1661) to Taou-Kwang (1857).

Plate LVI



229

220

219

228

218

217

216

Nos. 216-229

PLATE LVIII

IMPERIAL BOWLS AND CUPS

In this plate are shown five tea-cups and one rice bowl, there being five more cups and one more bowl in this collection. They are all of Imperial yellow, decorated with five-clawed dragons with beautiful fretwork and bands together with flowers in profusion in delicate tints of pink, blue, red and green. The pieces are modern and bear the mark of the last Emperor, Kwang-shiu, and were taken from the palace at Peking during the Boxer uprising, in 1900, by a European officer from whom they were obtained along with other pieces in this collection, which is acknowledged in each instance.

They were made at the Imperial factories in King-te-chen and are the best example of modern Chinese porcelain to be had.



234

233

232

231

230

ANCIENT BRONZES

The art of casting, moulding and chiseling of bronze by the Chinese dates back to the third millenium B. C. During this half-mythical period the methods employed were crude, the designs fantastic and inscriptions, if any, consisted of Archaic pictorial characters.

To the reign of the great Yu, the founder of the Hsia dynasty, are attributed the first bronzes containing records, or inscriptions of historical significance. He is recorded as having cast the metal sent in as tribute from the nine provinces of his Empire into nine tripod caldrons (*ting*) of bronze. These tripods are said to have been carved with maps and figures giving lists of resources of the province from whence each came. These were also representations of evil spirits, of the sources of storms, of demons, of the woods and wild places, so that the people might recognize them and avoid them. The nine tripods were long preserved as palladia of the kingdom, till they were lost or destroyed in the wars which attended the close of the Chou Dynasty.

The model was preserved in the form of other tripods made about the beginning of the Christian era. Eighteen of these large tripods representing the eighteen provinces into which China is now divided still stand on the sides of the open Court of the principal palace at Peking. These tripod vessels, called *ting*, may be illustrated by numbers 241 and 242, in Plate LXI. These pieces were made during the Han dynasty (B. C. 206-A. D. 220). They were obtained from a European officer at the close of the Boxer rebellion and were said to have been taken from the palace of one of the reigning princes.

One of the oldest forms of ancient bronzes is that of a sacrificial wine vase known as the *Ku*, with slender body, slightly spreading foot and flaring trumpet-shaped mouth—(see figure 234, Plate LIX). It is moulded with four vertical dentated ridges projecting from the sides of the stem and foot, between which appear in relief the lineaments of the *t'oo-t'ieh*, *ogre*, on a ground of fretwork representing clouds. The design extends up to the neck, on which are four conventional palm leaves. (Period B. C. 1766).

There is an Archaic inscription *Fu-Keng*, "For my father Keng," within a cartouche (*ya*) supposed by Chinese Archaeologists to figure the outlines of a temple.

This graceful bronze vessel dates back to the Shang Dynasty (B. C. 1766-1122), and has been pronounced to be genuine by Chinese Archaeologists. It is one of the oldest examples of Chinese bronze productions in existence. It is covered with a heavy coat of corroded metal which it has taken almost four thousand years to produce. The same corroding covers the other ancient pieces, although those made since the beginning of the Christian era bear evidence of fewer centuries than does this piece and the brazier which dates back eight hundred years before Christ.

Plate LX



235

236

237

238

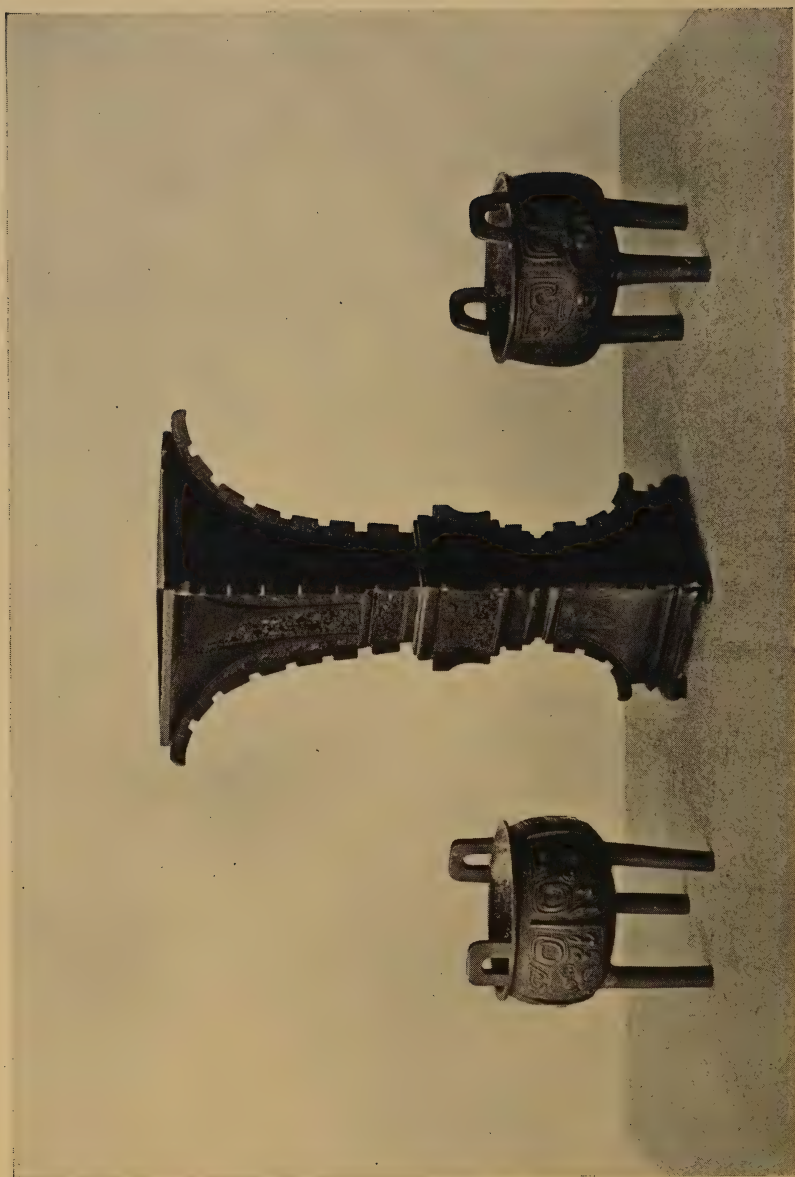
239

240

The large incense burner, No. 232, Plate LIX, is a production of the Han Dynasty (A. D. 960-1287). This particular piece is inlaid with fine *silver wire* in the form of scrolls and conventional figures. It was not part of the original design. Chinese records show that this decoration was often added to old bronzes about four hundred years ago by artisans of Foo-Chou where this specimen was obtained. As a work of art this old censer ranks high. The base and cover are of carved wood, being the root of the tea tree, which is very hard and durable. The knob is a lump of beautiful red coral. Height, 12 inches. Bowl, 14 inches in diameter.

Another piece in the collection is a small temple bell 13 inches high and 10 inches across the mouth, in which large splotches of gold appear, being mixed with the metal when it was cast.

Figure No. 237, Plate LX, shows an ancient bronze brazier on a carved teak-wood stand, a row of loose rings swinging from below the outer rim. On the bottom of the inside of the piece are two fishes. This piece dates back to eight hundred years B. C. and is highly prized by connoisseurs.



242

243

241

CLOISONNE

The art of casting, chiseling and carving bronzes has been somewhat neglected in China during the past six hundred years except as exemplified by Cloisonnes. It is a mistake to attribute the origin of Cloisonne to either China or Japan, as is often done, or the Cloisonne of either country to an early period. Cloisonnes were first introduced into China by artisans from Arabia and Constantinople about the year A. D. 1556. It spread rapidly over China and later was introduced into Japan. There are many examples of the art to be found dating back to the late Ming period, but they are crude and the enamel in the Cloisonnes is pitted although they possess great beauty in form.

During the reign of Yung-Ching (1723-1736) the Cloisonne production reached its highest perfection, both in technique and artistic accomplishment. Hitherto the base was copper or brass and the wiring which marks off the decoration was of the same metal. Yung-Ching artists sometimes used copper over which was a heavy plate of gold, and gold wiring. Figure No. 244, Plate LXIII, is of this period. The body and wiring is of pure gold; the Cloisonnes are marked off with gold wires and the glaze is of the same high degree of perfection which characterized the porcelain productions of this reign. They have never been excelled.

DATE MARKS

The *nien haos* given on the following pages are from Gulland's "Chinese Porcelain" and said to be correctly written. The reader will see by looking at the formula at the top where the *nien haos* fit in, and the difference between that in the formula and the same date as given beneath will afford some idea of the allowance that must be made for variations in writing.

MARKS.

MING DATE MARKS.

Hwa.	化	Great.	大
Period.	年	Ming.	明
Made,	歲	Ching.	

洪武

Hung-woo, 1368-1399.

永樂

Yung-lo, 1403-1425.

宣德

Seuen-tih, 1426-1436.

成化

Ching-hwa, 1465-1488.

弘治

Hung-che, 1488-1506.

正德

Ching-tih, 1506-1522.

嘉靖

Kea-tsing, 1522-1567.

隆慶

Lung-king, 1567-1573.

萬曆

Wan-leih, 1573-1620.

CHINESE PORCELAIN.

TSING DATE MARKS.

Chin.	正	大	Great.	大
Period.	年	清	Tsing.	清
Made.	製	雍	Yung.	

順治

Shun-che, 1644-1661.

康熙

Kang-he, 1661-1722.

雍正

Yung-ching, 1723-1736.

乾隆

Keen-lung, 1736-1795.

嘉慶

Kea-king, 1796-1821.

道光

Taou-kwang, 1821-1851.

咸豐

Heen-fung, 1851-1861.

同治

Tung-che, 1862-1875.

光緒

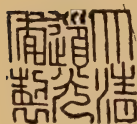
Kwang-shiu, 1875.

MARKS.

Taou.

Period, *Nien*.

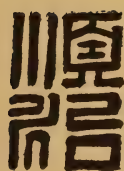
Made, *Chi*.



Kwang,

Ta, Great.

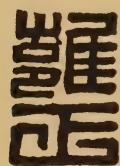
Tsing, Tsing.



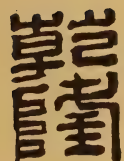
Shun-che, 1644-1662.



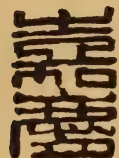
Kang-he, 1661-1722.



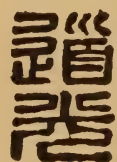
Yung-ching, 1723-1736.



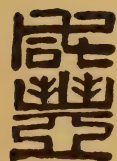
Keen-lung, 1736-1795.



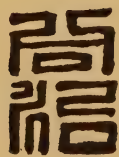
Kea-king, 1796-1821.



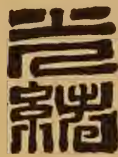
Taou-kwang, 1821-1851.



Heen-fung, 1851-1862.



Tung-che, 1862-1875.



Kwang-shiu, 1875.

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